RĀMĀYAṆA IN PALM LEAF PICTURES

CITRARĀMĀYAṆA

Edited by
Dr K. VIJAYAN



Oriental Research Institute and Manuscripts Library
University of Kerala, Thiruvananthapuram



RĀMĀYAṆA IN PALM LEAF PICTURES

Rāmāyaṇa in Palm Leaf Pictures
is reproduced from
the original palm leaf manuscript entitled
Citrarāmāyaṇa
in which pictures are
engraved with iron stylus
covering the story of Rāma in full
in 318 sequences
and is a wonder in pictorial art.
Though completed in A.D. 1453
and
added to
the Manuscripts Library in 1934
the text has remained
beyond the access of the public.
The present edition
in the form of a colour album
is intended to cater
to their interests.



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Oriental Research Institute & Manuscripts Library
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Preface

Rāmāyaṇa In Palm Leaf Pictures or ***Citrarāmāyaṇa*** is reproduced from Codex No. 12308 kept in the Oriental Research Institute and Manuscripts Library of the University of Kerala, Thiruvananthapuram. It contains 98 folios with drawings on one side alone, except on the last where, on the reverse side, a verse about the author as well as the date of the manuscript is given. Inclusive of the margin, each folio is 34 cm in length and 5 cm in breadth. On an average, there are four drawings in each folio. A few of them contain only one picture each, and in some of them much space is left blank. From the original numbering it is to be presumed that eight folios (3, 30, 38, 48, 63, 65, 74 and 77) are lost for ever. But a close perusal of the numbering will reveal that No. 43 is written on two leaves, and as such the missing number of leaves is only seven. Since the work is a pictorial representation intended to contain the great epic *Rāmāyaṇa* in condensed sequences, it is difficult to trace the possible scenes originally drawn but lost. Even in the present form, the work is full in itself. After procuring the text, the Institute re-numbered the extant leaves in ascending order. The work was purchased at a cost of ten British pounds and added to the Library in 1934. The incredibly huge price paid for it at that time may be justified only by the artistic value of the work. The fact that there is no chance of rubbing off or altering a line, once incised on palm leaf, speaks volumes for the skill the artist had perfected. The drawings cover the story of the *Rāmāyaṇa* only upto Yuddhakāṇḍa. The distribution of the number of leaves for each *Kāṇḍa* is as follows: Bālakāṇḍa – 10, Ayodhyākāṇḍa – 7, Āranyakāṇḍa – 18, Kiṣkindhākāṇḍa – 8, Sundarakāṇḍa – 12 and Yuddhakāṇḍa – 43.

This edition attempts to present the work in a sequence of 318 pictures. The drawings on each folio are taken apart, column by column, and enlarged to one and a half the original size. To suit the design of this album, certain sequences have been cut into two or three. In the present form the pictures are numbered serially.

In the portion of notes, attempt is made to trace the lines of the *Rāmāyaṇa* which might have passed through the mind of the artist, with necessary bibliographical details. The number of folios in the original manuscript, where the pictures in this edition occur, is given for easy reference. Certain features helpful to the appreciation of the pictorial sequences are also provided.

My sincere thanks are due to Dr. T. Bhaskaran, Professor and Director (Retd.), Oriental Research Institute and Manuscripts Library, University of Kerala; Dr. K. V. Sarma, Adyar Library and Research Institute Madras; Sri. V. K. Moothathu, formerly Profes-

sor of English, University College, Thiruvananthapuram; Dr. P. Padmanabhan Thampi, Reader in Tamil, Oriental Research Institute and Manuscripts Library, University of Kerala; Sri. P. L. Shaji and Sri. H. Sadanandan Potti, Manuscript Assistants, Oriental Research Institute and Manuscripts Library, University of Kerala; Prof. Matthew Koshy, S. B. Press, Thiruvananthapuram; Sri. P. Sreekumar, Astrologer, Sivamalathy Jyothishalayam, Pettah, Thiruvananthapuram.

I specially acknowledge my gratitude to the Government of Kerala for the generous gesture of granting a sizable portion of the initial investment, without which this venture would never have materialised.

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Manuscripts Library
University of Kerala

Trivandrum,
May 12, 1997

Introduction

The essence of literature or art is the inculcation of virtue. As observed by Mammaṭa,[1] it acts like a wife shaping the behaviour of her husband without letting him know of the process. He incidentally refers to the *Rāmāyaṇa* of Vālmīki, and points out that it teaches its readers to behave like Rāma or Sītā, and not like Rāvaṇa or the rest of the evil folk referred to therein. This speaks volumes for the impact of the *Rāmāyaṇa* on the Indian mind even during those remote times. Right from its composition, the *Rāmāyaṇa* has been a source of perennial inspiration to righteous people. When perplexed in the extreme, one can easily recall the story of Rāma to find an appropriate solution or some sort of solace. The story upholds all the salient values associated with the human mind, the prominent among them being *dharma* or duty. When *dharma* wanes away, the very foundation of life becomes unstable. The heights attained in any field will crumble down, in the absence of virtue. The very atmosphere of life will then become charged with animal instincts. When *dharma* is the guiding force, society will dwell in health well within worthy bounds. Rāma wears the auspicious dress for coronation, not as a fulfilment of his craving for royal glory. He is just obeying the behest of his father wholeheartedly. When he casts off the ceremonial clothes and accepts the ascetic's robe, he exhibits the same countenance. This is the work of wonder the call of duty performs.

Deification of Rāma

The original text of the *Rāmāyaṇa* of Vālmīki presents Rāma as a human hero. Bālakāṇḍa and Uttarakāṇḍa alone consider him an incarnation of Viṣṇu. There is every chance of those portions being incorporated into the body of the epic at a subsequent date. Kālidāsa believes in the divinity of Rāma.[2] The Ādivarāha cave at Māmallapuram contains an inscription giving the names of the incarnations of Viṣṇu, including the name of Rāma.[3] Though the veneration of Rāma has had its advent even before the birth of Christ, his worship developed into a cult only later. A full-fledged treatment of the story of Rāma, after the hero had been deified, is available in the *Adhyātmarāmāyaṇa* of Rāmānanda. In it, Rāma is the Supreme Being identical with the Brahman of Vedāntic thought. The story, captivating in its very essence, was revitalised with the intake of

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[1] *Kāvyaprakāśa*, I-2.
[2] *Raghuvaṁśa*, cantos X-44; XIII-1.
[3] matsyaḥ kūrmavarāhaśca narasiṁhaśca vāmanaḥ
rāmo rāmaśca rāmaśca buddhaḥ kalkī daśa smṛtāḥ.
South Indian Inscriptions No. 116.

Bhakti. Being a handy compendium, compared with the voluminous *Ramāyaṇa* of Vālmīki, *Adhyātmarāmāyaṇa* has been a proud possession in the homes of devotees of Rāma.

The Rāma episode in art

The oral and written traditions of the Rāma episode gave way to its visual representation in many art forms. In the beginning, it remained in isolated drawings and carvings, in keeping with the interest of the artists or their patrons or of both. The story of Rāma represented in art could effectively tide over the difficulty of its original Sanskrit medium, and appealed to aesthetic minds, sophisticated or otherwise.

The *Rāmāyaṇa* tradition in Kerala

It cannot be said for certain when the story of Rāma gained popularity in Kerala. Anyhow, by the eighth or ninth century, it seems to have taken firm roots in the minds of Keralites. Kulaśekhara Āḷvār is remembered as an ardent devotee of Rāma, apart from being an adorer of Kṛṣṇa. The literary, mural, architectural and iconographic evidences spread all over the region also speak for the uninterrupted flow and currency of the Rāma theme in Kerala during subsequent times.

Rāmāyaṇa in palm leaf pictures

Rāmāyaṇa In Palm Leaf Pictures or ***Citrarāmāyaṇa*** is a wonder in pictorial art. It illustrates the story of Rāma in full, in a sequence of more than three centuries of episodes. Though illustrated palm leaves are available elsewhere, they present only isolated events. In respect of the fullness of treatment of the life of Rāma, *Citrarāmāyaṇa* stands unique. The title implies that it is a *Rāmāyaṇa* with *citra* (illustrations) as *pradhāna* (important), as against the harmony of word and sense in ordinary *Kāvyas* or poems. It thus stands apart from the well-known *Rāmāyaṇapañcaka* (cluster of five *Rāmāyaṇas), consisting of Vālmīkirāmāyaṇa, Adhyātmarāmāyaṇa, Bālarāmāyaṇa, Gāyatrīrāmāyaṇa* and *Adbhutarāmāyaṇa*, which are purely narrative pieces. The pictures of *Citrarāmāyaṇa* are captioned here and there.[4] The artist might have thought that the story of Rāma is popular, and that when situations in his life are portrayed, they must remain self-explanatory. Whenever he feels that a little bit of explanation will help understanding the sequences well, he provides it in minimum words.

Writing materials used in *Citrarāmāyaṇa*

Citrarāmāyaṇa is written on the half-opened tender leaves of the palm tree, after treating them in the conventional manner for durability.[5] Each leaf is cut into the size of 34 cm in length and 5 cm in breadth. At a distance of 10 cm from both ends, the bundle of leaves is holed. A cotton cord is put through the left hole to hold the leaves together, leaving the other one for future use if required. Two pieces of flat teak wood are set on

[4] There are one hundred and fourteen captions in the whole of *Citrarāmāyaṇa* and they form only one-third of the sequences pictured.

[5] In Kerala the tender leaves of palm tree are cooked in a mixture of water, milk and turmeric paste, then dried in shade, and the process is repeated until they attain the expected yellowish colour and flexibility.

either side to serve as hard covers. Pictures are engraved on the leaves so prepared with the conventional iron rod called 'stylus'.

Place of Origin of *Citrarāmāyaṇa*

There is a junction called Koḻimukku at a distance of 14 km east of Ampalappuzha in Alappuzha District of Kerala, on National Highway No. 47. This spot of land happens to be on the southern boundary of the site of the Ceruvaḷḷikkāvu Durgādevī Temple. The junction might once have been known as 'Kovilmukku', in association with the temple, and the term might have been corrupted in course of time.[6]

Author of *Citrarāmāyaṇa*

The author of *Citrarāmāyaṇa* seems to have been an artist of extra-ordinary calibre committed to his art. He does not even mention his name anywhere in his solitary work. He incorporates a stanza of his own at the end of the composition. It runs as follows:

tasyaiva bālakavibimbalibhūsurasya
śiṣyo∫sti ko∫pi caraṇāyudhanāsadeśyaḥ
kāyasthakānvayabhavassa ca lekhakārī
hyasaiva pustakavarasya gurorniyogāt.

The stanza is autobiographical in its content, and states that he is the disciple of a Brahmin called Bālakavi of Vaṭakkumkūr, that he belongs to a Kāyastha (scribe) family of Koḻimukku, and that he did the work at the direction of his preceptor. He does not exactly reveal his personal name, but refers to himself as a native of Koḻimukku, by ingeniously inserting the sense into the stanza, viz., *caraṇāyudhanāsadeśyaḥ ko∫pi*. The term *caraṇāyudha* means 'one who employs one's own leg as an instrument or weapon', *i.e.*, a hen or a cock. *Nāsā* means 'nose' represented by the Malayalam word *mūkku*, which in the present context is taken to imply the sense of *mukku* (junction). It has been the practice of writers of old not to disclose their identity, out of sheer humility. They seem to subscribe to the view that men are prompted to action by the three *guṇas*, viz., *sattva, rajas* and *tamas*, and have therefore nothing to own or boast of – *kāryate hyavaśaḥ karma sarvaḥ prakṛtijair guṇaiḥ*.[7] Even if someone writes his name, it will, in the long run, serve no purpose for him.

The Date of *Citrarāmāyaṇa*

Citrarāmāyaṇa is a palm leaf manuscript bearing the date of its completion. But, unfortunately, that portion of the upper edge of the leaf is lost. What remains there is the writing, *eḻutittīrtta pustakamidam*, meaning that 'the writing of the *grantha* (book) was completed on···'. This is a stereotyped note in palm leaf manuscripts, where the date of composition of each work is entered. So, the portion reads, 'on such and such a date

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[6] In days of yore, domestic fowls were offered to please the deity, Durgā, and the rite was conducted in front of the temple. Such places were called 'Koḻinaṭa' or 'Koḻimukku'. Since the junction under reference happens to be on the side of the temple, and not in front of it, the possibility of having any association with this practice and giving a name on that score is very remote.

[7] *Bhagavadgītā*, III-5.

the writing of the book was finished'. Someone has noted below this note, the date of the work, presumably at a time when the possibility of losing the torn portion occurred to him. Accordingly, the date of *Citrarāmāyaṇa* was deciphered as 7th *Makaram* 697 M. E., which corresponds to Wednesday, 20th January, A. D. 1522.[8]

But the Administrative Report of 1944 of the Archaeological Department makes mention of *Citrarāmāyaṇa* under the caption of 'Ancient Works of Art'. It gives the date as Kollam (M. E) 628 Makaram 7, *i.e.*, A. D. 1453, and states that the information is gathered from the colophon of *Citrarāmāyaṇa*. It does not say anything about the damage to the leaf, causing difficulty in deciphering the date. The entry of the date now seen on the leaf is also not mentioned. The article appeared in print just within a decade from the date of purchase of *Citrarāmāyaṇa* in 1934. In all possibility, the author of the article[9] might have seen the work before the relevant leaf of the manuscript was torn off. All the facts the article contains about *Citrarāmāyaṇa* are correct. The Sanskrit colophon reproduced in it is exactly the same as in the work. On the strength of these evidences, *Citrarāmāyaṇa* can be taken to have assumed its final shape on Thurdsay, January 20, A. D. 1453.

The present condition of the text

Each and every leaf of the text of *Citrarāmāyaṇa* has lost its edges on all sides. This is testified by the loss, especially of the feet of certain figures and some letters of captions.[10] The hole through which the cord passes has also lost its shape on many leaves.

The type of the manuscript

Citrarāmāyaṇa is an illustrated manuscript. It can also be called an illuminated manuscript. Illumination in art is a term applied to the embellishment of a written or printed document in colours of gold or silver. Though the term has been strictly applied to the brilliant ornamentations in manuscripts in the past, it has gradually been extended to mean the illustrations and decorations of early manuscripts as well.[11]

A rare specimen of line-drawing

Citrarāmāyaṇa contains illustrations on every leaf, in four or five columns, in keeping with the sequence for a page. The work employs the method of outline-drawing. This gives direct appeal to the imagination of the viewers. The line-work is supposed to enhance emotional appeal, and its power is beyond estimation. The harmony of sense in lines yields a rhythm in themselves, and forms the basis of a good art work. This is

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[8] Mr. Jones C. R., works out the date in Christian Era as February 1522, which is not correct. *Journal of Kerala University Oriental Manuscripts Library, Silver Jubilee Special*, (Trivandrum 1963), p. 18.

[9] Vāsudeva Potuvāl, R., Director of Archaeology to Government of Travancore and Officer in Charge of Museums.

[10] The practice of the artist is to draw full-length figures, including the ground on which they stand. The captions sometimes occur on the lower edge. In both cases, the damage to the leaves has led to great loss.

[11] Herbert, T. A., *Illuminated Manuscripts*, Delhi, 1917

true of *Citrarāmāyaṇa*, and the pattern evolved by the artist, at the same time, opens a new branch of palm-leaf drawing.

Illustrations in *Citrarāmāyaṇa*

It is illustrations that make a scene lively. They help easy appreciation of an episode and its elaborate background. Illustrations communicate ideas more effectively than words do. The pictures in *Citrarāmāyaṇa* are well-designed, proportioned, and executed with an eye on the movement of the story in quick succession, thus sustaining the interest of the viewers throughout.

Palm leaf as the writing material

Art is an innate faculty of man. Under any circumstance, it is bound to express itself. Even the primitive man, being confronted with the irresistible urge of expressing himself in lines, might have solved the problem by scratching with his nails on the walls of his cave or scribbling with charcoal thereon. The urge to express oneself might have led to the discovery of materials to write on, such as stone, hides of animals, barks of trees, bricks, cadjan leaves, metal plates, paper and the like, and instruments to write with, such as stylus, feather, reed, pencil, etc. Prior to the period when paper came to be used widely as a material to write on, in India, mainly birch bark in the north, and palm leaves in the south were in use. Mere writing on palm leaves with stylus might not have satisfied the artistic instincts of the author of *Citrarāmāyaṇa.* This, coupled with his regard for the story of Rāma, might have paved the way for this illuminated manuscript.

The execution of the work

The author of *Citrarāmāyaṇa* has taken every care to present his work in the most appealing manner possible. He is aware of the difficulty in distinguishing Rāma and Lakṣmaṇa, the figures of whom are to be drawn very frequently. In order to solve it, he adorns the headgear of Rāma with peacock feathers, as for Kṛṣṇa, throughout the text.[12] He presumably draws inspiration from *Kūttu* and *Kūṭiyāṭṭam,* for designing the apparel, ornaments, headgear, earring, etc. The beard of the sages, their shining eyes, the wings of Jaṭāyu and Sampāti, the smiling face of Rāvaṇa chopping off the wings of Jaṭāyu, the anger in the eyes of the bird, etc., do find masterly representation. Exquisite is the scene of Rāma and Lakṣmaṇa guarding the sacrifice conducted by Viśvāmitra. The demons trying to disrupt the holy rite are kept suspended in the air by the volleys of the arrows of Rāma and Lakṣmaṇa. The effect of the forest is brought out by drawing one or two trees, with partial pictures of birds and animals concealed among the trees and bushes. Rāvaṇa is represented with five heads instead of ten. The artist leaves it to the viewers to imagine the multiple heads of Rāvaṇa. Sometimes, the figure of Rāvaṇa is drawn with a single head. The Rākṣasas who are believed to possess superhuman powers, including the assumption of form according to their will, can be presented in any form. There are many occasions proclaiming the propriety of the artist. In the scene of Guha rowing

[12] In the traditional texts of the *Rāmāyaṇa*, Rāma, Lakṣmaṇa and Sītā wear the ascetic bark during their exile. But the artist, here, ignores this aspect for purposes of pictorial portrayal.

the boat with Rāma, Sītā and Lakṣmaṇa on board, a crocodile is pictured as passing by. When water recedes slowly to enable easy construction of the bridge, a considerable number of fish are exposed, and birds rush to the spot to catch them. When the Nāga missile wraps the monkeys engaged in fighting, the artist does not forget to draw the figure of Garuḍa arriving from far away. The surging sea is represented by lines vividly drawn. Hanumān preparing himself for his mighty leap to Laṅkā occupies a small hill, and makes a survey of the ocean in front of him. The monkey coils his tail to make a seat as high as the throne of Rāvaṇa. Hanumān wags his tail against the face of Rāvaṇa just to tease him. Rāma redeems Ahalyā from her curse by letting a few particles of dust fall on her stone-form, and avoids touching her with foot. In the popular legend, Lakṣmaṇa chops off the nose and breast of Śūrpaṇakhā. The artist ignores the chopping of the breast obviously for reasons of fine taste and sticks to the original narration in the *Rāmāyaṇa* he follows.

Uniqueness of *Citrarāmāyaṇa*

Citrarāmāyaṇa is a unique manuscript in several respects. It is a work of antiquity. It has lived a life of nearly five-and-a-half centuries, and has suffered only negligible damage. It belongs to the category of illuminated manuscripts which are very rare in the world. It is a superb specimen of line-drawing. It is, the only full-length illustration of a literary work in palm leaf known so far. It portrays the popular story of Rāma, with a view to idealising him.

Language used in captions

Though *Citrarāmāyaṇa* is the pictorial representation of the story of Rāma, designed to be self-explanatory, the artist provides captions for many of them. He chooses 114 sequences out of the three hundred odd, and explains them in a minimum number of words. Captions in Sanskrit outnumber those in Malayalam. After explaining twenty-two sequences in Malayalam, the artist switches over to the medium of Sanskrit and sticks to it throughout.

Captions given in Malayalam and the Malayalam script used throughout, shed light on the evolution of the language and its writing system. During the sixteenth century, personal terminations were frequently used with Malayalam verbs, as is the case in Tamil, but the practice has almost disappeared since then. But the language used in the situations in *Citrarāmāyaṇa* is conspicuous by the absence of such terminations. There are, in the text, as many as eighteen instances of omitting personal terminations. Again, there is not even a single instance of the use of the past tense of the verb with personal terminations. These features point to the beginnings of grammatical simplification in Malayalam.[13]

The script in which captions are written does not differ from the modern Malayalam script. This indicates that the modern Malayalam script has a long history, contrary to the common belief. It is very old, older than the date of *Citrarāmāyaṇa* (A.D. 1453). The observation of Dr. E<u>l</u>uttacchan that the present Malayalam script is seen used in

[13] The Malayalam of central Travancore is generally considered the standard form of the language. The process of simplification must have, therefore, begun in that dialect.

an inscription belonging to the eleventh century, and that the script dates back to a still earlier period,[14] is to some extent corroborated by the script used in *Citrarāmāyaṇa*.

All the 92 captions in Sanskrit are well-conceived, and written in simple Sanskrit. There is only one instance of the omission of a word in the whole text.[15] The minor mistakes in spelling, such as loss of *anusvāra* in *Saṁgrāma* are to be ignored. All the Sanskrit captions are written in Malayalam characters in keeping with the practice that prevailed in this part of the country.

Citrarāmāyaṇa - its source

It is evident that the author of *Citrarāmāyaṇa* follows *Adhyātmarāmāyaṇa* in the main for his delineations. Episodes like that of Rāma being born in the cosmic form testify to the fact. After the extermination of Khara and his followers, the real Sītā is depicted as entering fire so as to remain concealed in it. It is the illusory Sītā who accompanies Rāma after this incident. It is this Sītā who is stolen by Rāvaṇa, and after the battle it is she who enters the fire letting the real Sītā unscathed. These events are not described in the *Rāmāyaṇa* of Vālmīki. But the artist seems to have been familiar with Vālmīki's work also. The description of the episode of the battle with Khara can be taken as a proof of it. According to *Adhyātmarāmāyaṇa*, Khara sends a 14,000 strong army of demons to fight against Rāma. But, according to Vālmīki, Khara first sends fourteen demons, and on their defeat, deploys a stronger army of 14,000 soldiers. In *Citrarāmāyaṇa*, the army is described only as fourteen strong, presumably taking the cue from Vālmīki and finding it expedient to depict the small number on the palm leaf.

The author of *Citrarāmāyaṇa* has also effected certain deviations from the story of the two *Rāmāyaṇas* mentioned above. The first and foremost among them is that Rāma and Lakṣmaṇa are portrayed wearing the same clothes, headgear and so on, even when they set out to the forest and live there for all the fourteen years. Both *Vālmīkirāmāyaṇa* and *Adhyātmarāmāyaṇa* picture them as casting away their royal dress and accepting bark garments. But the artist here does not deviate thus, for pictorial purposes. Otherwise, it may become difficult to distinguish Rāma and Lakṣmaṇa.

In the *Rāmāyaṇa* of Vālmīki, it is stated that a supernatural being appears from the sacrificial fire and hands over the *pāyasa* (pudding of rice, milk and sugar), in a golden dish straightaway to Daśaratha. In *Adhyātmarāmāyaṇa*, the event is described with a little difference. In it, the God of Fire is said to have transferred the dish containing the *pāyasa* to Daśaratha. In *Citrarāmāyaṇa*, it is the officiating priest, Ṛṣyaśṛṅga, who receives the *pāyasa* from the God, Agni, and presents the same to Daśaratha. There again, the *pāyasa* is not in its liquid form. Ṛṣyaśṛṅga is seen transferring two balls of sweet rice to Daśaratha. The number associated with the sweet rice-balls is important. When divided, the number of the rice-balls grew into four, and the birth of four sons to Daśaratha is the sequel to it. The conversion of liquid *pāyasa* to sweet rice-balls is intended to stress this aspect.

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[14] *Samīkṣā* (Calicut, 1979), p.77

[15] The word *niśā* is found unconsciously dropped from the compound *caturdaśaniśācarān*.

Adhyātmarāmāyaṇa describes Rāma touching Ahalyā, who had been turned into a stone, with his leg. The author of *Citrarāmāyaṇa* does not want this behaviour to be associated with the noble Rāma. He makes Rāma go to her and allow a few particles of dust from his right foot fall on her, just to cure her of her curse.

Costumes and ornaments

One of the fascinating aspects of the performing arts of Kerala is the originality of the apparel, headgear, ornaments and jewellery. It is difficult in this context to trace the history of their evolution. The murals available in temples are the only source of help in this direction, though frequent repairs have marred their original character. The murals of Kantaḷūr temple and those of Trivikramamaṅgalam and Citarāl (13th - 14th century) are the oldest extant temple frescoes of Kerala.[16] The *Rāmāyaṇa* murals of Maṭṭāñceri Palace and the paintings in the temples of Vaṭakkunnātha, Cemmaṇṭiṭṭa and those of Eḷaṅkunnappuḻa and Toṭikkaḷam (14th - 15th century) belong to a subsequent prolific period of mural art.[17] A study of these in comparison with the apparel, headgear, ornaments and jewellery inscribed in *Citrarāmāyaṇa* may yield valuable results.

As in these murals, the headgears found in the illustrations of *Citrarāmāyaṇa* do not have the artificial hair at the back. Ornaments such as *Cevippūvu* (earrings), *toṭa* (elaborate ear ornament), or *kuṇḍala* (earring of men) also bear resemblances to those in murals. The circular design of *toṭa* and the jewellery design are in conformity with the old mural practice, as in the paintings at Maṭṭāñceri Palace in Kocci. But, different from murals, the women characters in *Citrarāmāyaṇa* generally wear an upper garment instead of the breastmantle.

Kinship of *Citrarāmāyaṇa* with Kathakaḷi

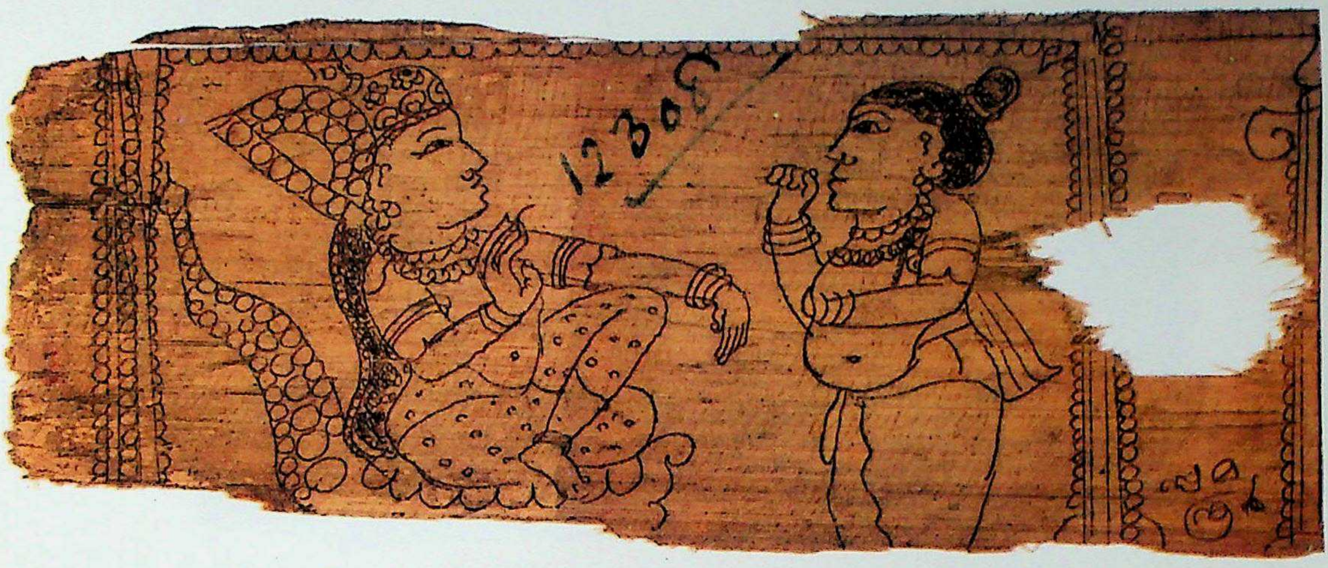
A good number of similarities have been pointed out between the style of the pictures of *Citrarāmāyaṇa* and figures of Kathakaḷi. In a paper entitled *An illustrated Rāmāyaṇa manuscript and Kathakaḷi Āhāryam*,[18] C. R. Jones points out that the drawings of *Citrarāmāyaṇa* appear to be modelled upon the costumes of Kathakaḷi artistes. But this militates against the accepted date of the advent of Kathakaḷi. It is believed to have originated in the eighteenth century, while the manuscript belongs to the middle of the fifteenth century. Therefore, Mr. Jones couches his argument like this: "The drawings are obviously from a period when Kathakaḷi dance-drama or at least a similar form was known and was being performed".[19] To prove his case, he further says that the diadem of the characters, *pacca* and *katti*,[20] and the false beak of Jaṭāyu and Garuḍa, the trouserlike dress of the monkeys and the form of Hanumān have a bearing

[16] Sasibhushan, M.G., *Murals of Kerala*, (Trivandrum, 1987), p. 2; also *Keraḷattile cuvar citraññal*, (Trivandrum, 1994) pp. 10-11.
[17] ibid, p.2.
[18] *Journal of Kerala University Oriental Manuscripts Library*, Silver Jubilee Special, (Trivandrum, 1963), pp. 17-26.
[19] ibid, p. 19.
[20] ibid, p. 20.

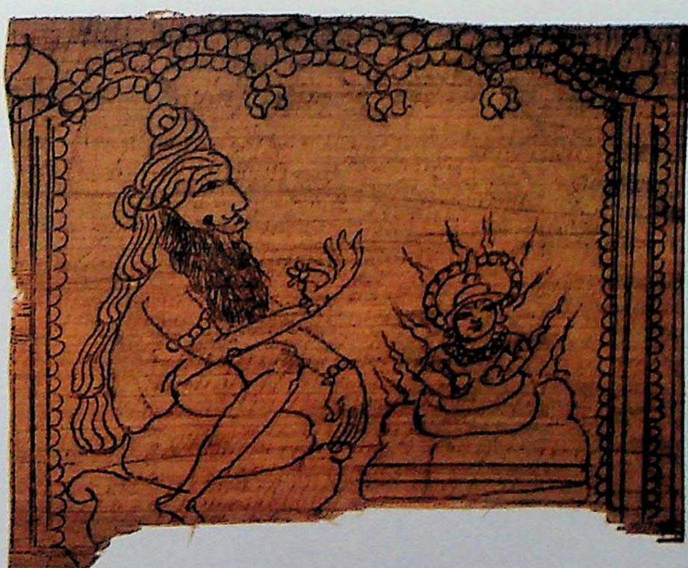
on such an art. He also notes that the style of the drawings has an affinity with that of mural paintings. 'The style of rendering is clearly comparable to a style of mural painting developed in the sixteenth and seventeenth centuries'.[21] Here, however, his remark becomes pertinent. "The incised line-drawing of the manuscript is the simplified 'shorthand' counterpart of the more opulent and detailed figure by the temple muralist."[22] Further, Mr. Jones is of the opinion that these drawings might have derived some inspiration from wood-carving or wood-sculpture. He says: "The artist-scribe of the *Rāmāyaṇa* manuscript represents a definite style of art which was widely known in its period and reflected in other arts of Kerala, notably wood-carving and wood-sculpture, depicting puranic tales such as are in many Kerala temples".[23] Therefore, it may be safely said that the manuscript opens up more than one new field of enquiry for scholars.

EDITOR

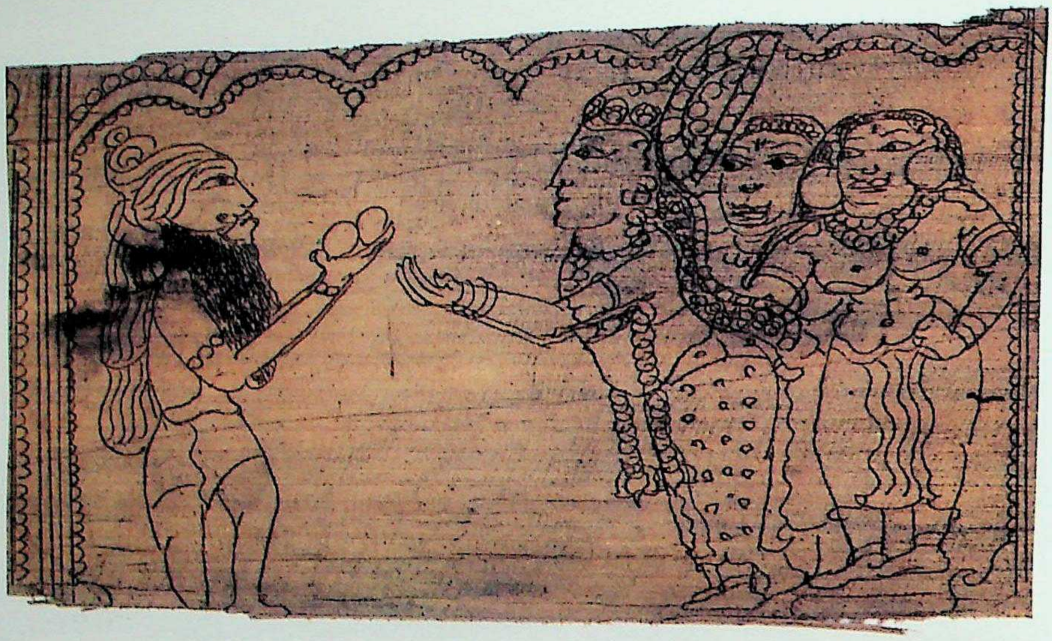
[21] ibid, pp. 18-19.
[22] ibid, p. 19.
[23] ibid, p. 20.



1. Daśaratha, aggrieved of having no progeny, on being advised by Vasiṣṭha, asks Sumantra to make arrangements for the conduct of *Putrakāma* sacrifice.



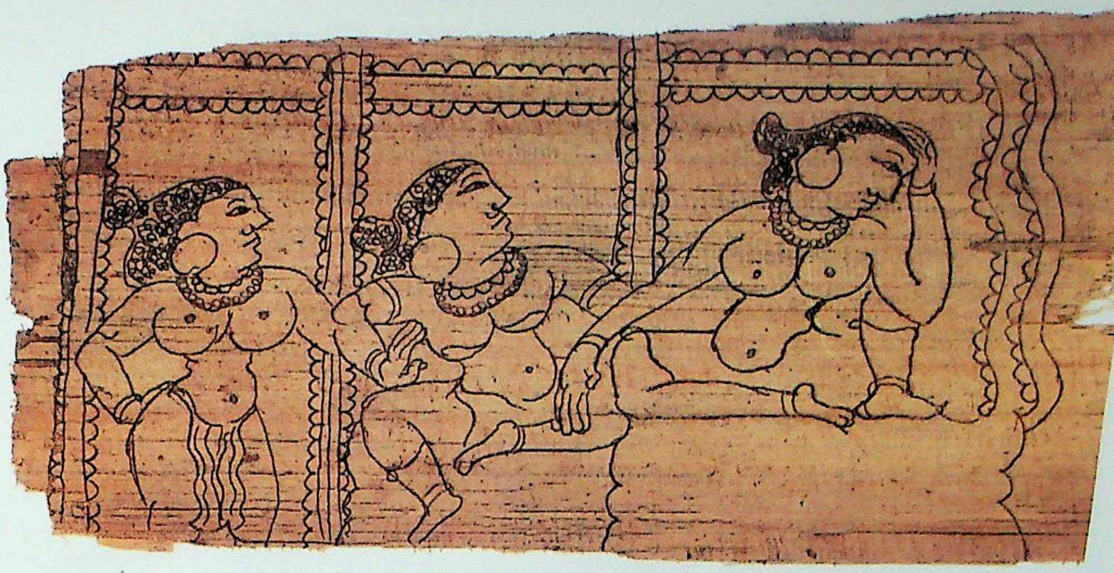
2. Ṛṣyaśṛṅga performs the sacrifice. Agni, the God of Fire, appears before him with two balls of sweet rice.



3. Ṛṣyaśṛṅga transfers the sweet rice-balls to Daśaratha who is attended by two of his wives, Kausalyā and Kaikeyī.



4. In keeping with their proverbial love for each other, Kausalyā and Kaikeyī give a share of the rice-balls to Sumitrā, the third wife who joins them immediately.



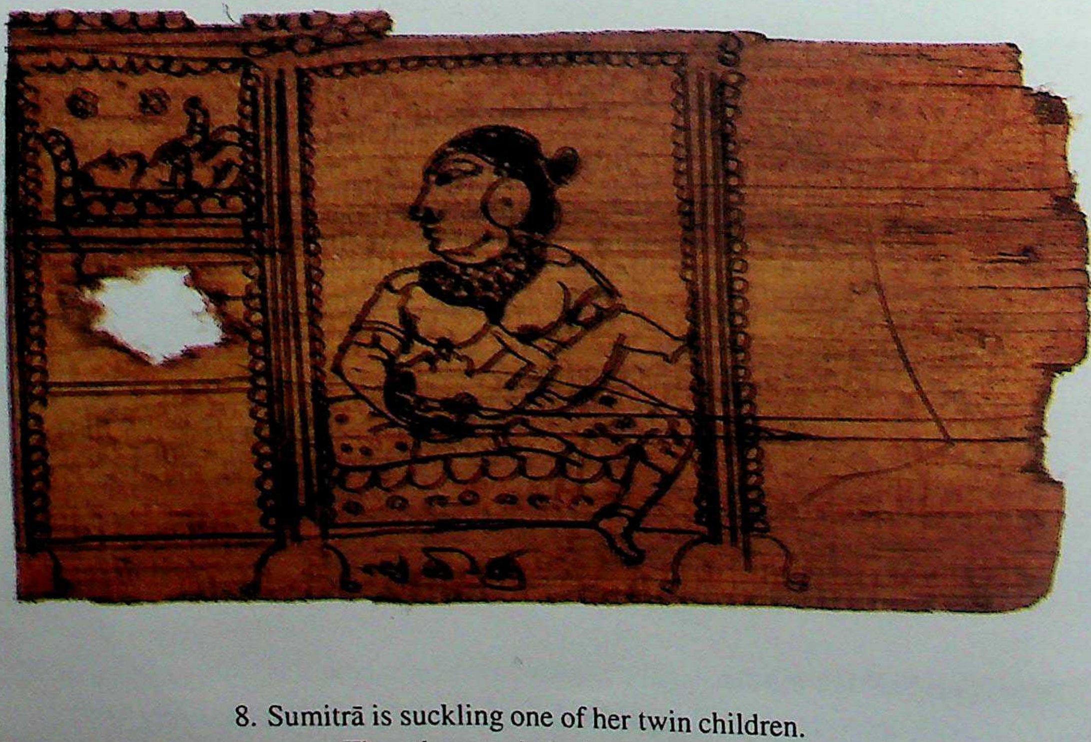
5. All the three queens get pregnant owing to the influence of the divine food.



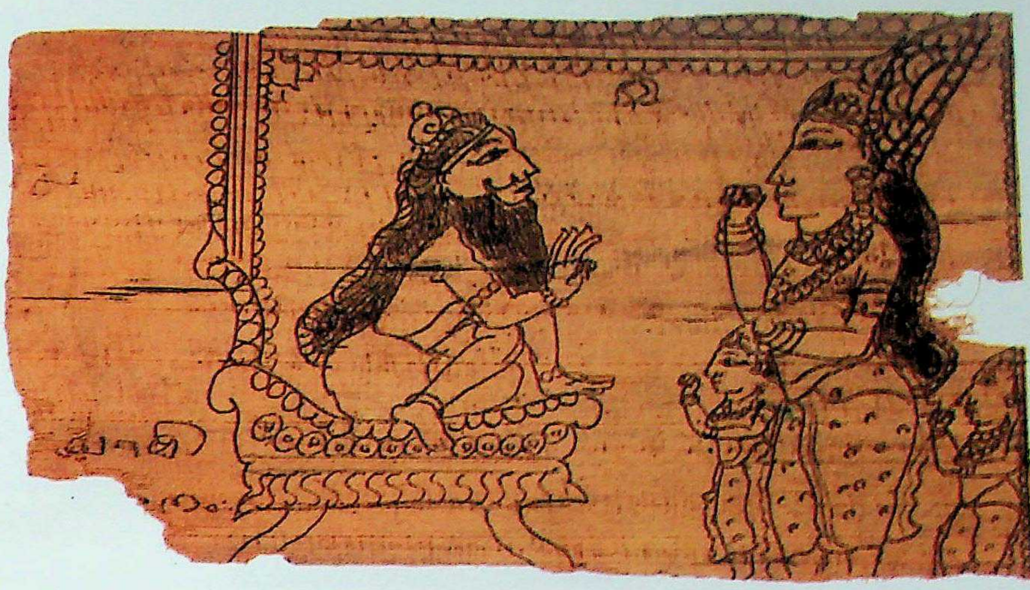
6. Rāma is born in his cosmic form to Kausalyā but subsequently assumes human form at the behest of his mother.



7. The mothers Kausalyā and Kaikeyī are suckling their children. The senior queen is lost in the delight of having the Paramātmā as her son, while the other enjoys seeing the playful child.



8. Sumitrā is suckling one of her twin children. The other one is in the cradle.



9. Viśvāmitra, at the palace of Ayodhyā, whom Daśaratha greets along with his sons, Rāma and Lakṣmaṇa.



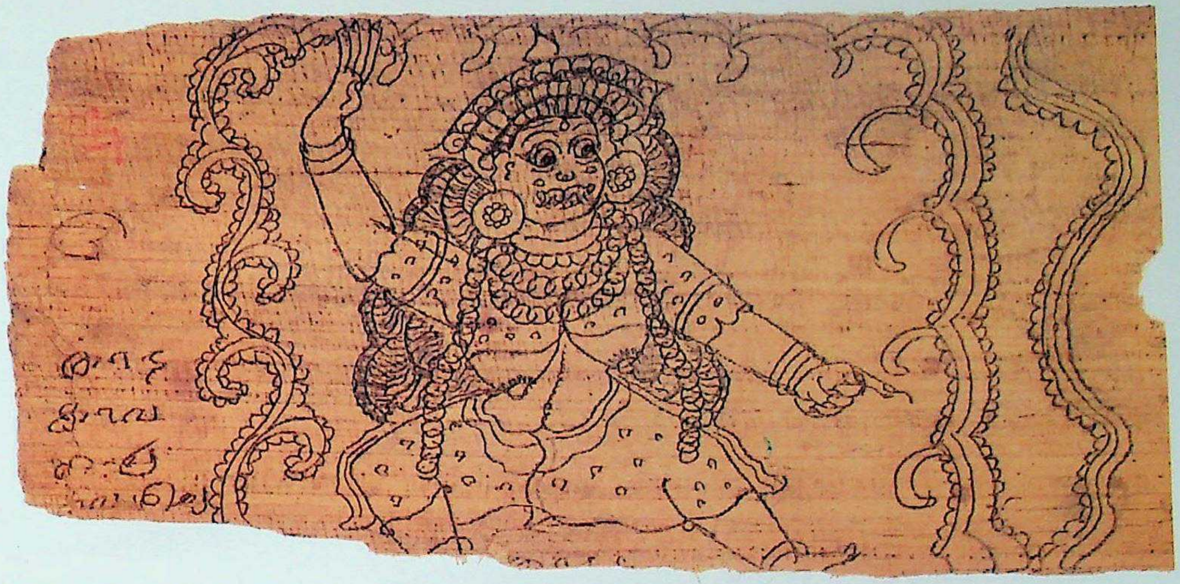
10. Viśvāmitra seeks the help of Rāma and Lakṣmaṇa in order to do away with the demons causing obstruction to the sacrificial rites conducted by him. Rāma takes leave of Daśaratha, and Lakṣmaṇa awaits his turn.



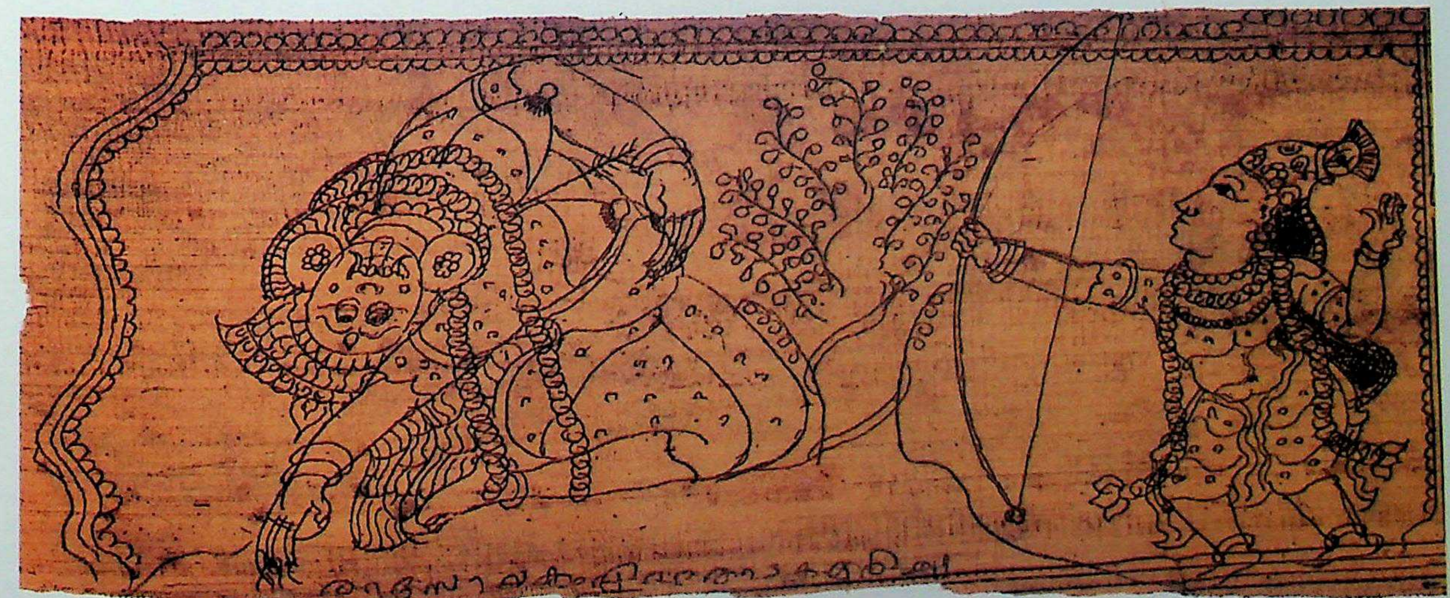
11. Rāma and Lakṣmaṇa accompany Viśvāmitra to his hermitage.



12. Viśvāmitra confidentially teaches Rāma the powerful incantations, Balā and Atibalā, supposed to act as a defence against hunger, thirst, old age, deformity, physical injury, etc. Lakṣmaṇa waits to receive them.



13. The terrible female fiend, Tāṭakā, enters the forest.



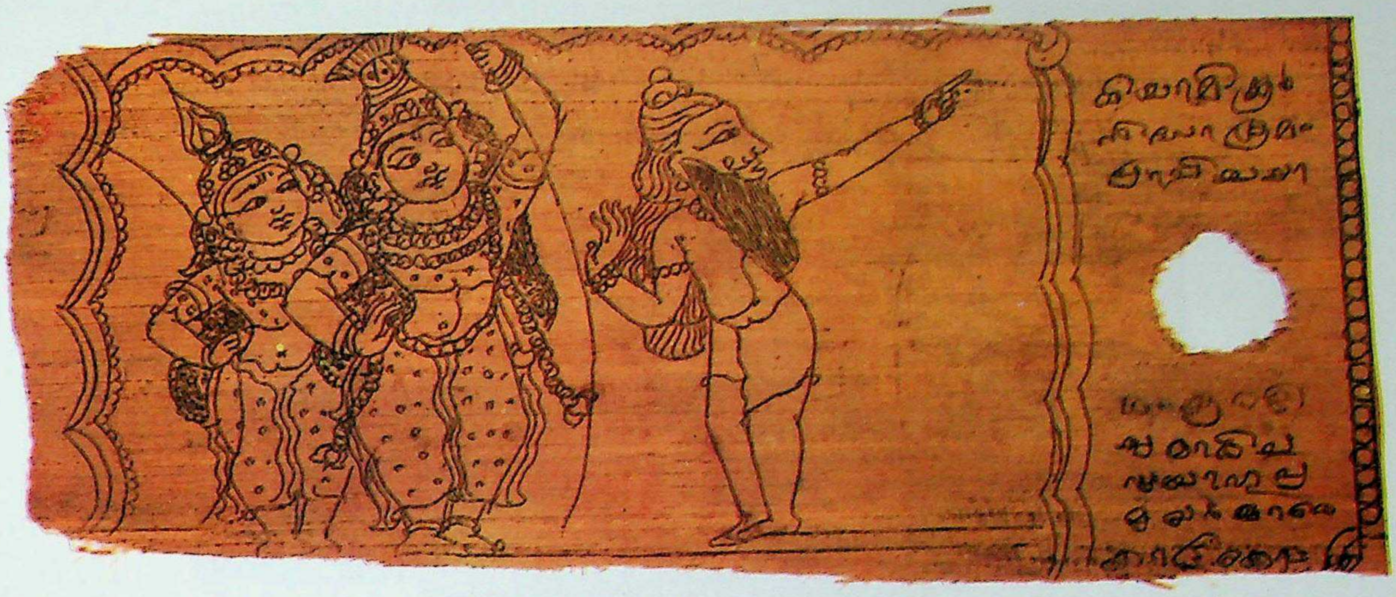
14. Tāṭakā is killed by Rāma when she begins to disturb the sacrificial rites of Viśvāmitra.



15. Viśvāmitra offers protection to Lakṣmaṇa at the time of the encounter. The caption in the picture describes the subsequent scene.



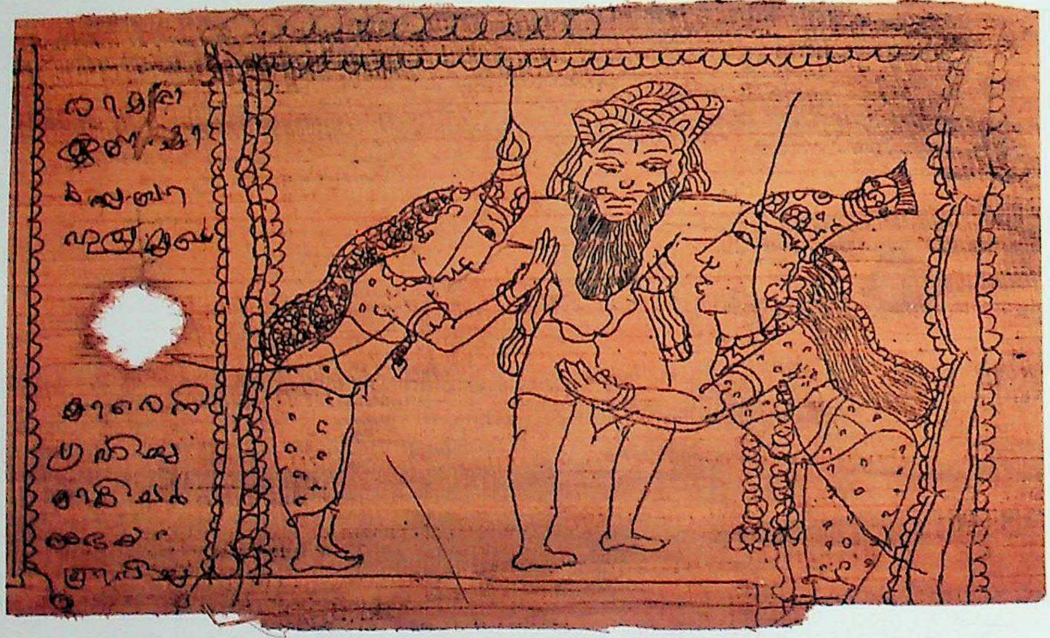
16. In appreciation of this formidable feat of Rāma, Viśvāmitra embraces him. Lakṣmaṇa salutes Rāma with folded hands.



17. The sage and the princes reach the hermitage. Viśvāmitra points out to Rāma the places occupied by Mārīca, Subāhu and others.



18. The sage starts the sacrificial rite. Rāma and Lakṣmaṇa stand guarding the holy performance. Up above appear the demons who remain suspended in the air, pierced with Rāma's shafts.



19. Viśvāmitra at once clasps Rāma and Lakṣmaṇa. It is stated (and not portrayed) here that Subāhu and others were killed and Mārīca sought refuge in Rāma.



20. Viśvāmitra calls the attention of Rāma to Ahalyā who was cursed to be a stone by her husband Gautama. Rāma delivers her from her wretched state making the dust of his foot fall on her.



21. Rāma after redeeming Ahalyā.



22. Ahalyā after restoration to her former shape.



23. Rāma, Lakṣmaṇa and Viśvāmitra on their way to Mithilā.



24. A scene on the way to Mithilā.



25. King Janaka gives the three a warm welcome.



26. Knowing the desire of Rāma and Lakṣmaṇa to see the great bow of Śiva, Janaka arranges for its being brought to their presence.



27. Rāma salutes Tryambaka, the bow of Śiva.



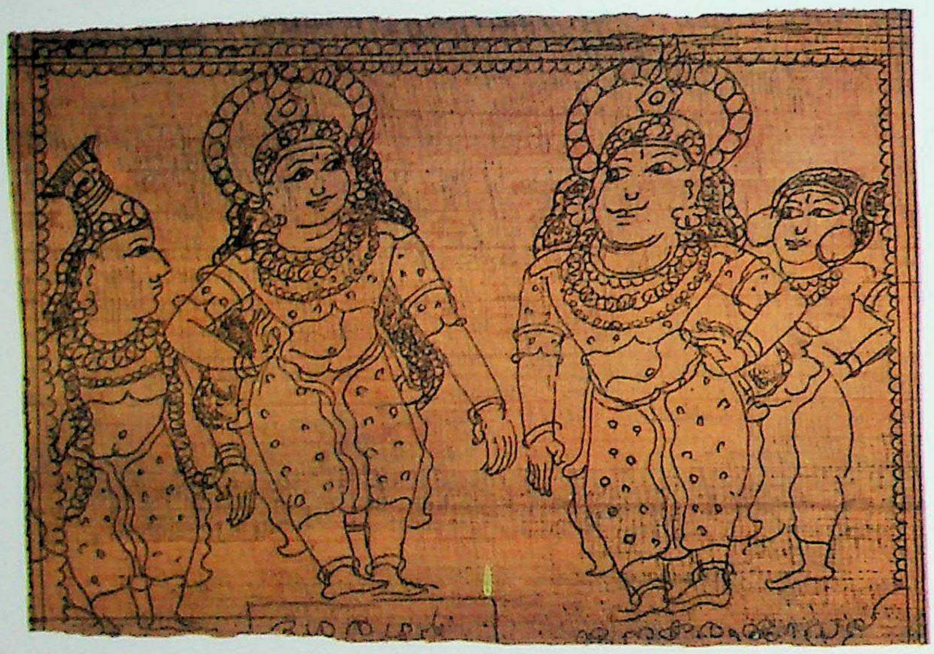
28. Rāma strings the bow.



29. The bow breaks.



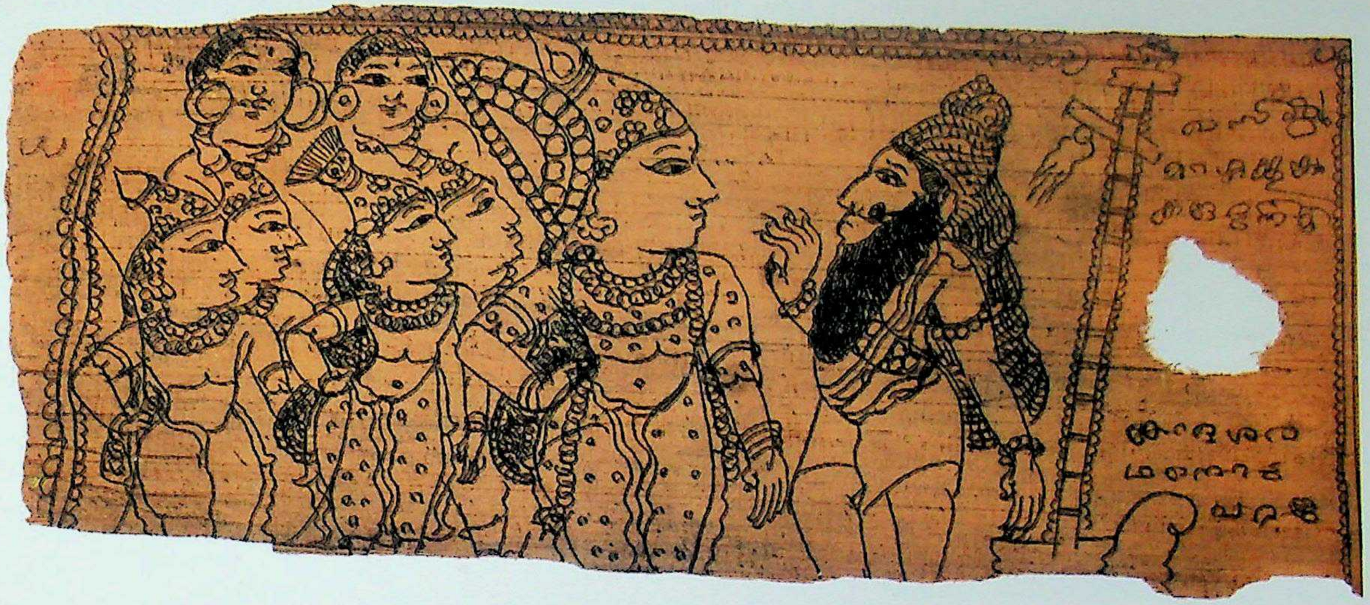
30. Sītā garlands Rāma in the presence of the God of Fire represented by the conventional pedastal oil lamp.



31. Rāma and Sītā in the presence of Daśaratha and Janaka.



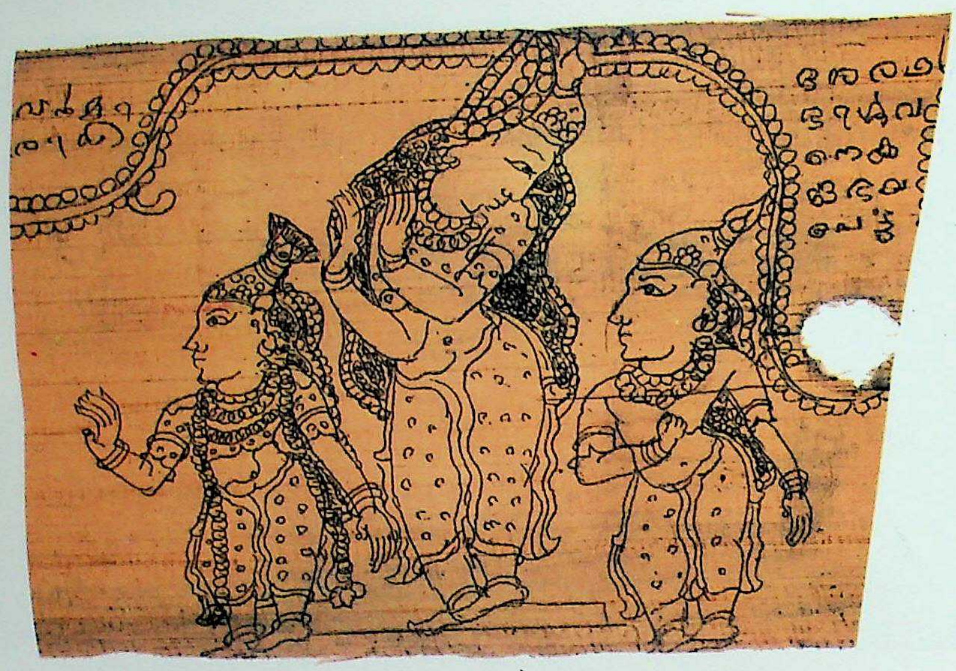
32. Rāma and Sītā in the household of Janaka.



33. Vasiṣṭha divulges to Daśaratha the ill-omens he perceives while on the way to Ayodhyā.



34. Paraśurāma flies into a fury on hearing the news of the breaking of Tryambaka, and obstructs the course of Rāma.



35. Daśaratha alarmed at the sight of Paraśurāma in anger.



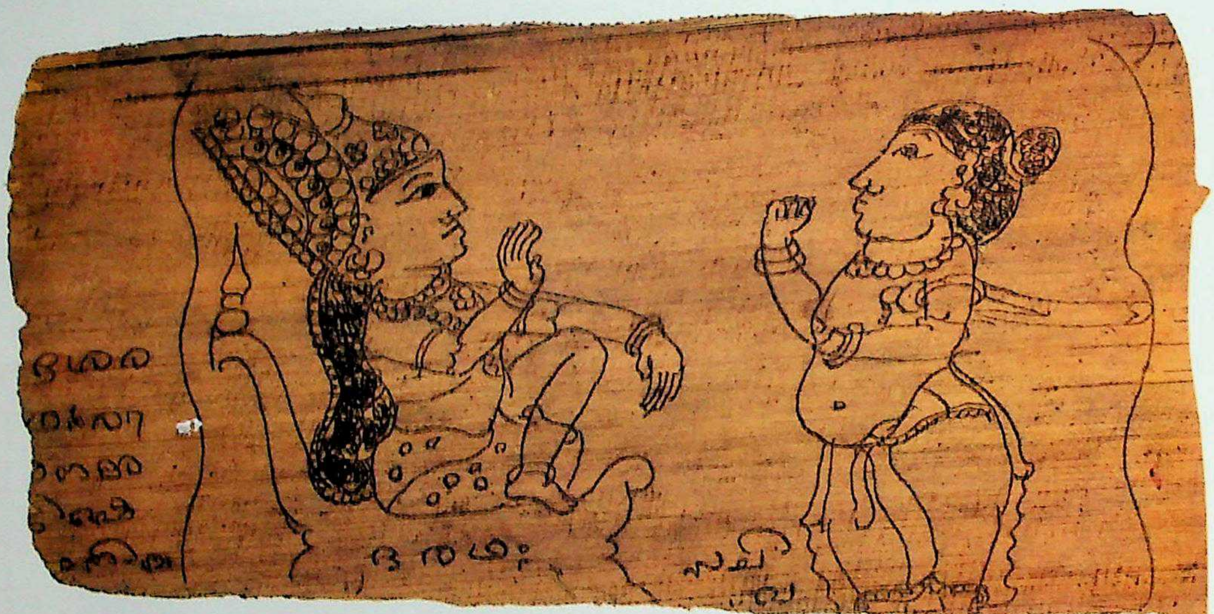
36. The grief-stricken women in the company of Rāma.



37. Paraśurāma hands over his bow to Rāma challenging him to string it. Rāma easily does so. The delighted Paraśurāma blesses his counterpart and takes leave.



38. Rāma back in Ayodhyā.



39. Daśaratha directs his minister Sumantra to make preparations for the coronation of Rāma under instruction from Vasiṣṭha.



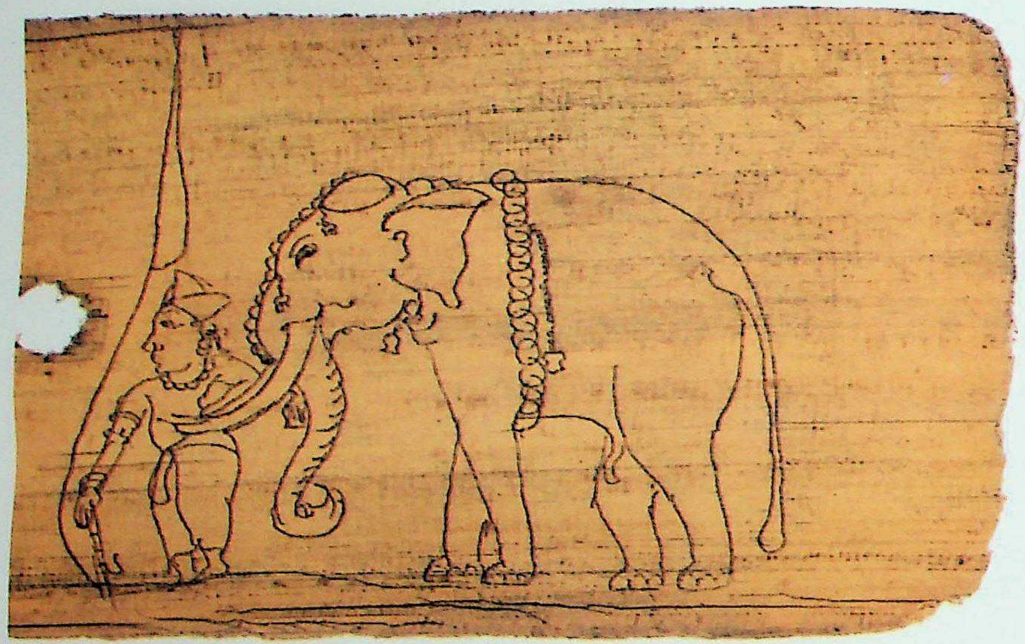
40. Vasiṣṭha in conversation with Daśaratha and Sumantra.



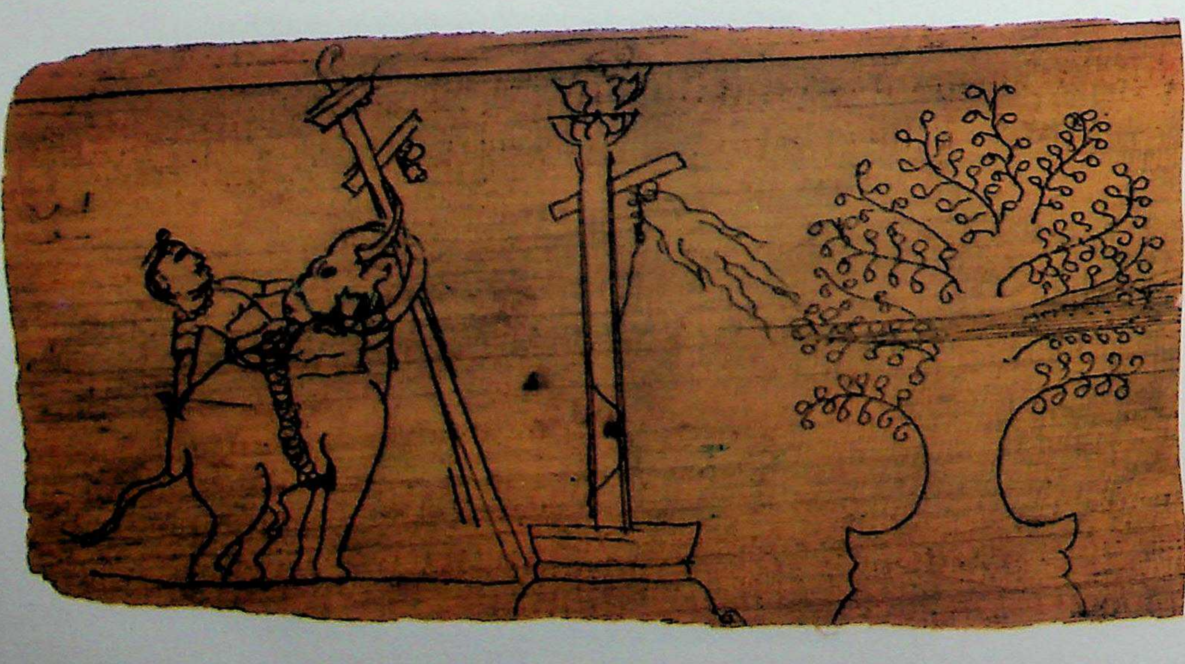
41. Sumantra confers with Daśaratha about the coronation of Rāma.



42. Ministers of Daśaratha discusses the conduct of the coronation.



43. An elephant is brought for fetching the flag-staff.



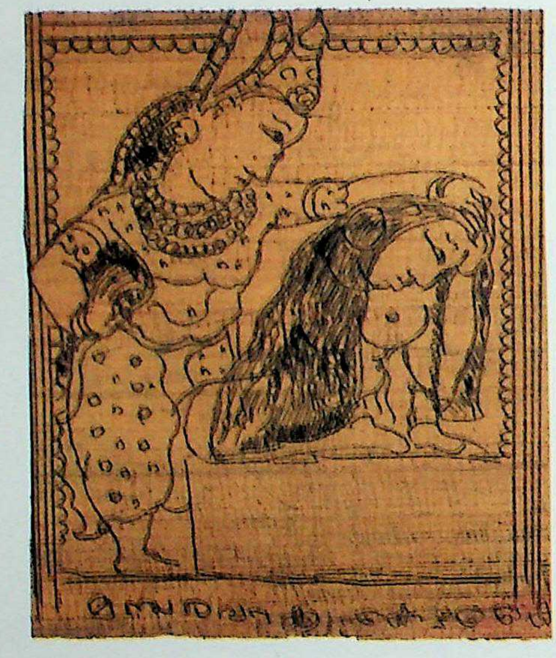
44. The flag-staff, on its way to the capital.



45. Kaikeyī in her apartment in the palace.



46. Mantharā, the hunchbacked assistant of Kaikeyī, goes to her mistress.



47. Daśaratha consoles Kaikeyī wrought with grief on the advice of Mantharā without knowing the cause of her worry.



48. Daśaratha remains perplexed at Kaikeyī's demand for crowning Bharata, and sending Rāma to the forest for fourteen years.



49. Sumantra conveys to Rāma the grief of his father, Daśaratha.



50. Rāma salutes Daśaratha sitting in utter distress beside his chief queen, Kausalyā.



51. Rāma by the side of mother Kausalyā.



52. Sumitrā gives Lakṣmaṇa her blessing when the latter has decided to accompany Rāma to the forest.



53. Rāma and Lakṣmaṇa take leave of grief-stricken Daśaratha.



54. Rāma, Sītā and Lakṣmaṇa take leave of Vasiṣṭha.



55. All the three on their way to the forest.



56. Sumantra driving the chariot.



57. Guha salutes Rāma, Sītā and Lakṣmaṇa.



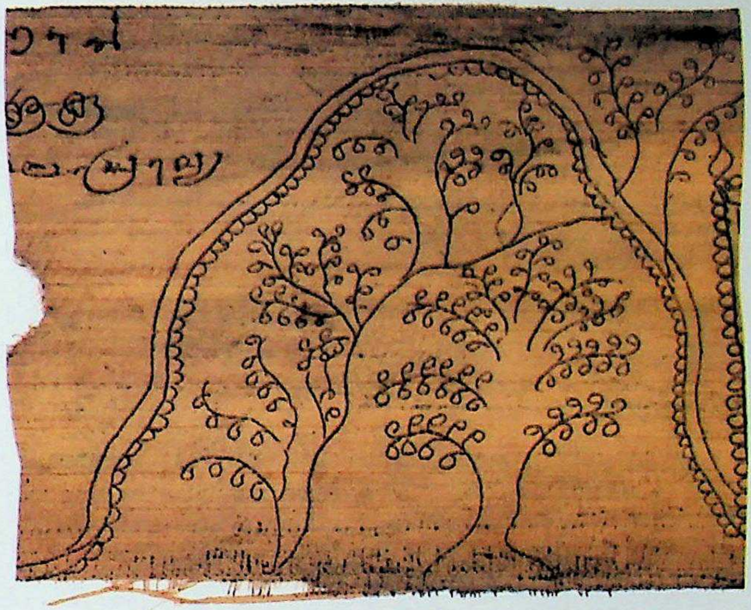
58. Rāma, Sītā and Lakṣmaṇa cross the river Gaṅgā. Guha rows the boat. He is helped by an oarsman. A crocodile passes by the boat.



59. Rāma, Sītā and Lakṣmaṇa in the presence of sage Bharadvāja.



60. Rāma, Sītā and Lakṣmaṇa pay a visit to sage Vālmīki.



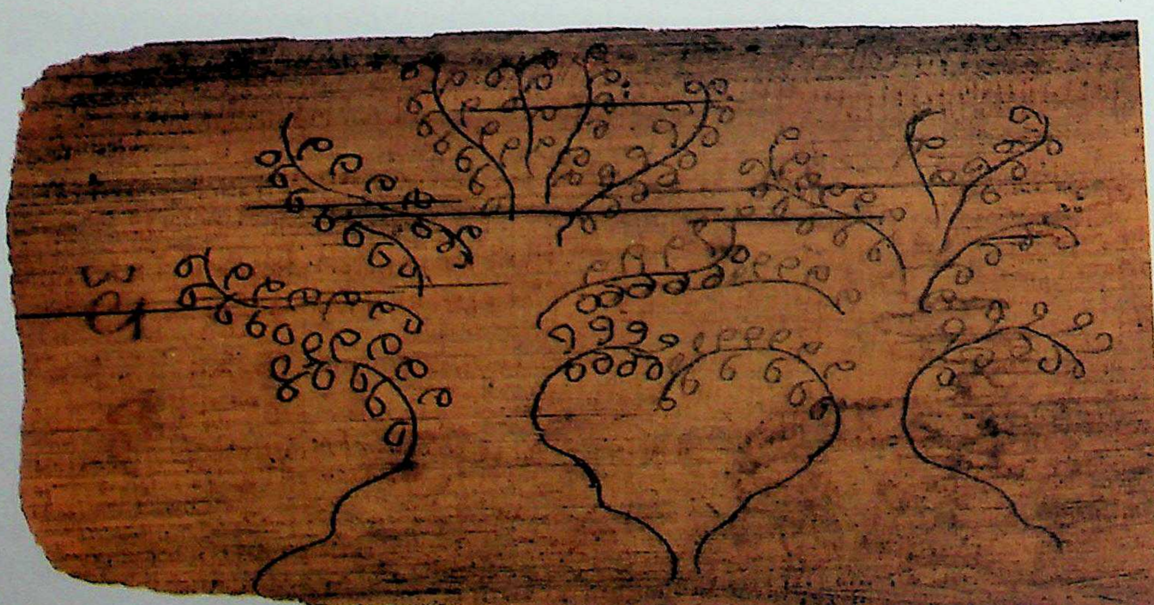
61. A scene of the forest near mount Citrakūṭa.



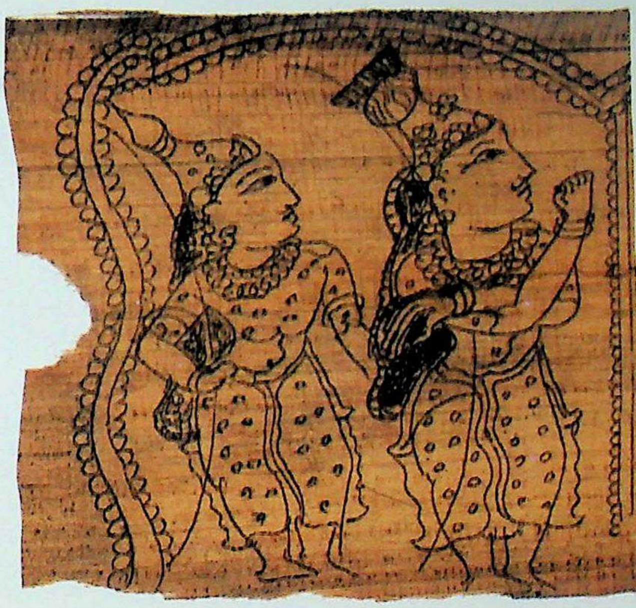
62. Rāma, Sītā and Lakṣmaṇa take rest for a while.



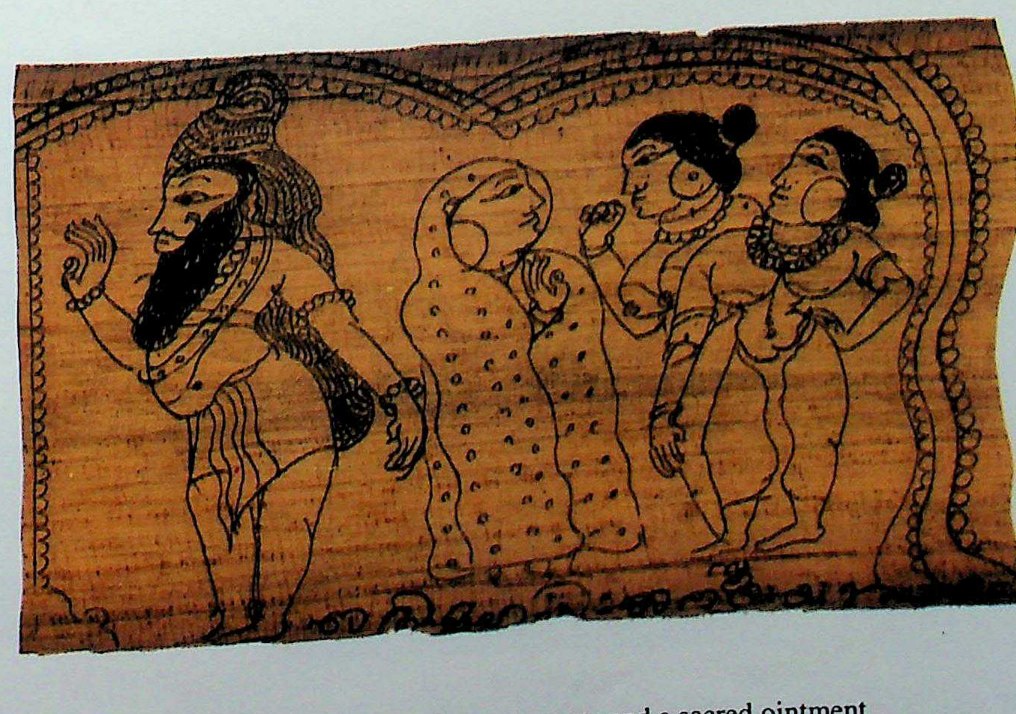
63. Vasiṣṭha accompanied by Bharata arrives at Citrakūṭa and informs Rāma, Sītā and Lakṣmaṇa of the demise of Daśaratha.



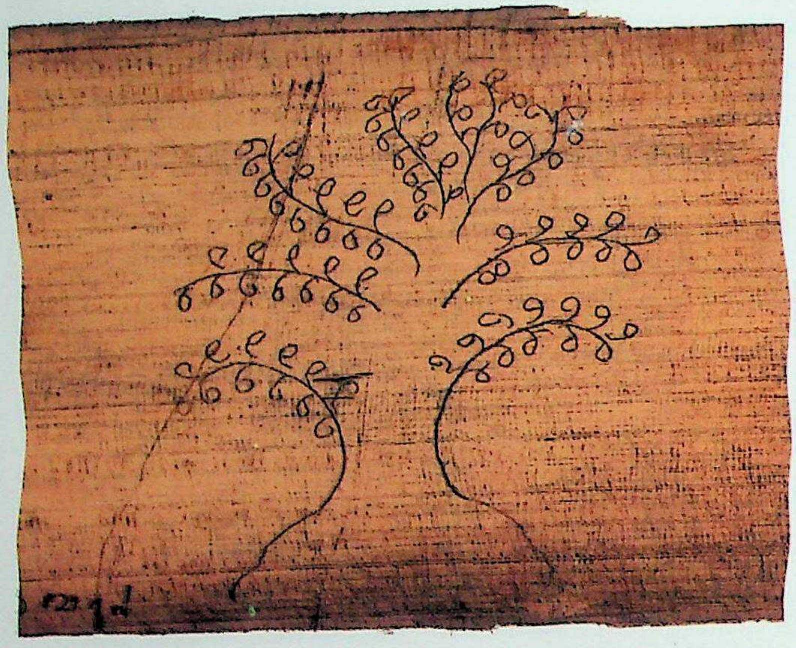
64. A forest scene at Citrakūṭa.



65. Rāma salutes sage Atri. Lakṣmaṇa stands behind him.



66. Sītā receives silken garments and a sacred ointment from Anasūyā, wife of sage Atri.



67. A huge tree in the forest.



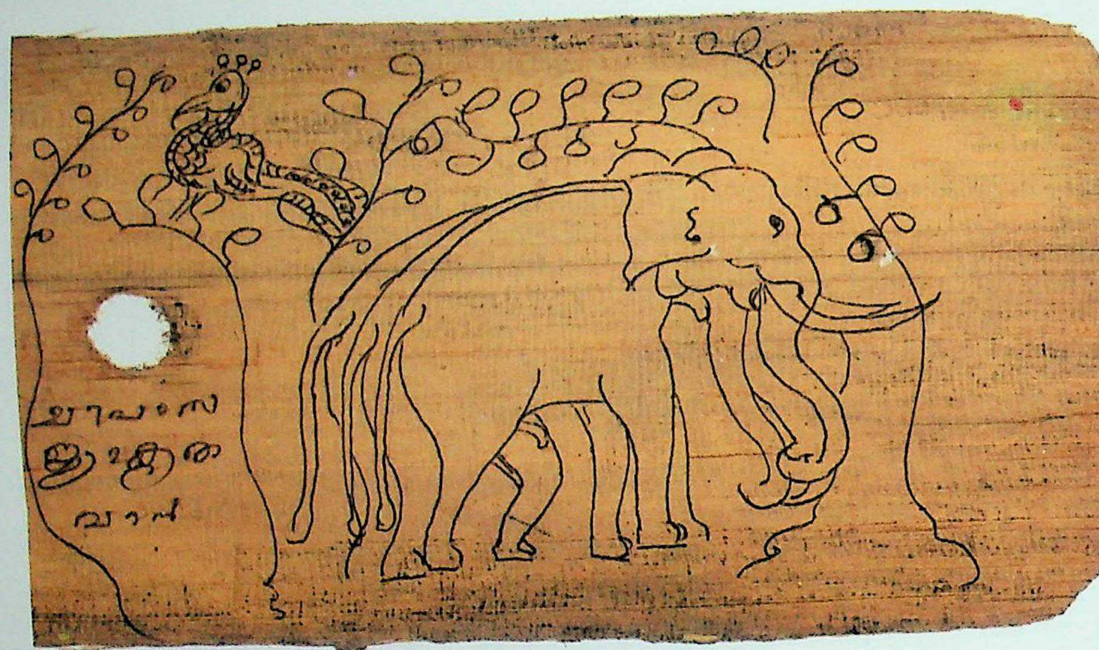
68. Rāma, Sītā and Lakṣmaṇa once again cross the river Gaṅgā and reach the Daṇḍaka forest.



69. Rāma and Sītā in Daṇḍaka. Knowing the forest to be dreadful, Rāma tests his bow.



70. Rāma strings the bow.



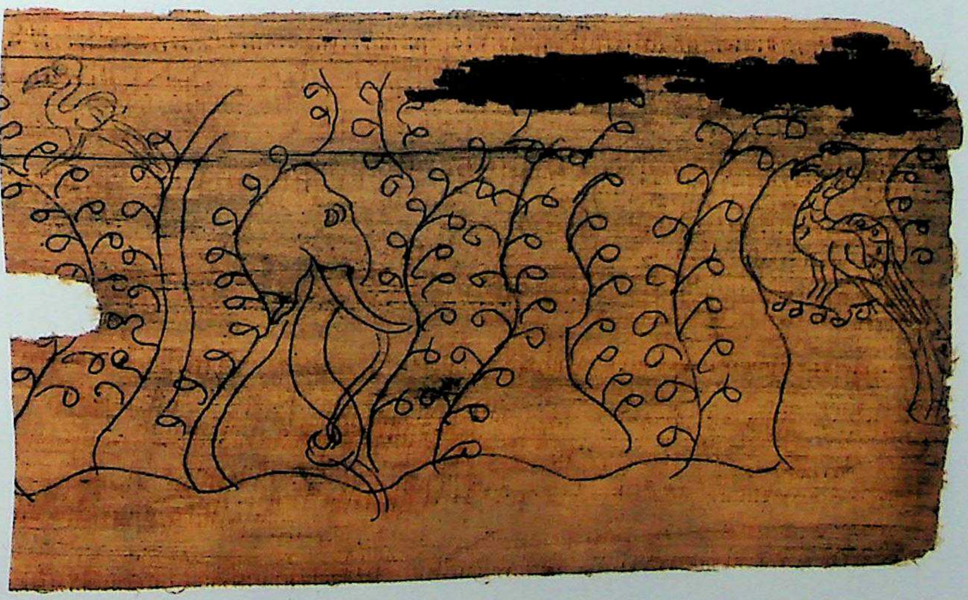
71. A portion of the forest, Daṇḍaka. Animals like the elephant, and birds like the peacock move about freely.



72. Another portion of the forest. A monkey is seen in one of the trees.



73. Rāma, Sītā and Lakṣmaṇa roam across the forest, Daṇḍaka. Animals are seen here and there.



74. Yet another portion of Daṇḍaka occupied by peacocks and elephants.



75. The terrible demon Virādha in Daṇḍaka.



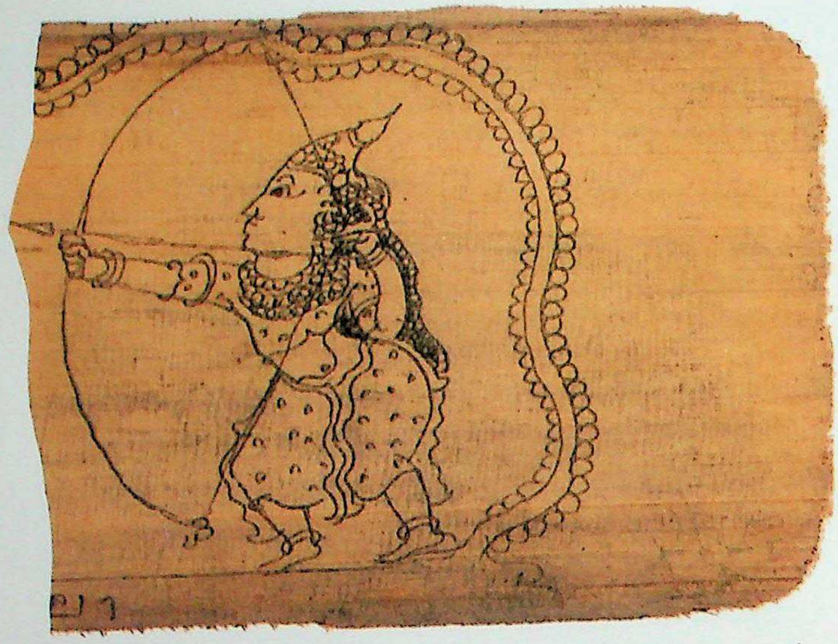
76. Virādha attacks Rāma with a trident.



77. Rāma sends an arrow against the demon.



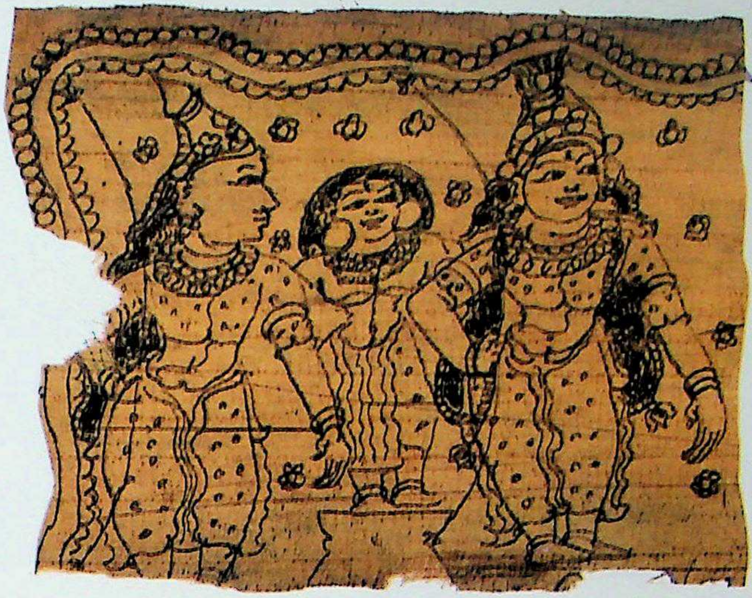
78. Sītā in fear.



79. Rāma finally sends the arrow that kills Virādha.



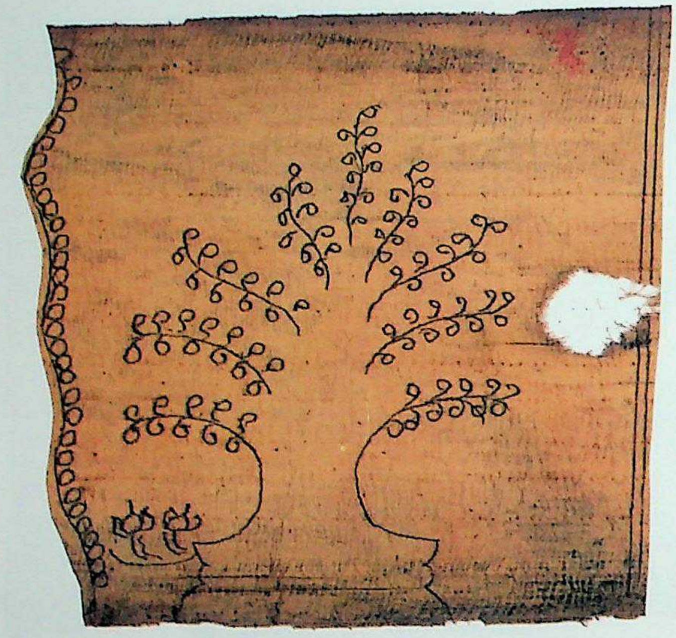
80. The demon is killed. Thus redeemed from his curse, he assumes his old form of Tumburu and takes leave of Rāma.



81. Rāma, Sītā and Lakṣmaṇa on their way to the hermitage of sage Śarabhaṅga.



82. Sage Śarabhaṅga.



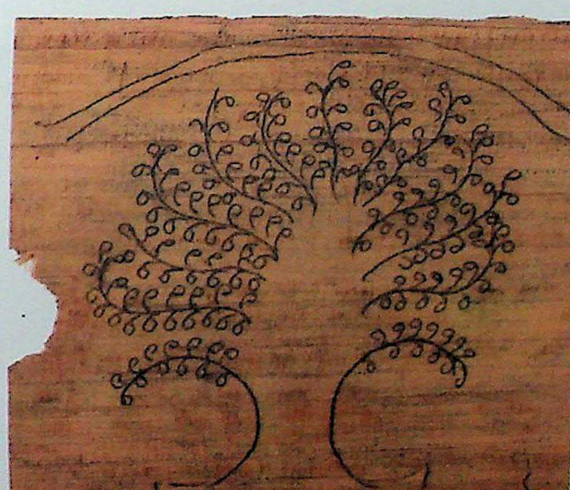
83. A huge tree.



84. Rāma, Sītā and Lakṣmaṇa meet sage Sutīkṣṇa.



85. All the three are led by Sutīkṣṇa through the forest.



86. Another huge tree on the way.



87. Rāma meets sage Agastya.



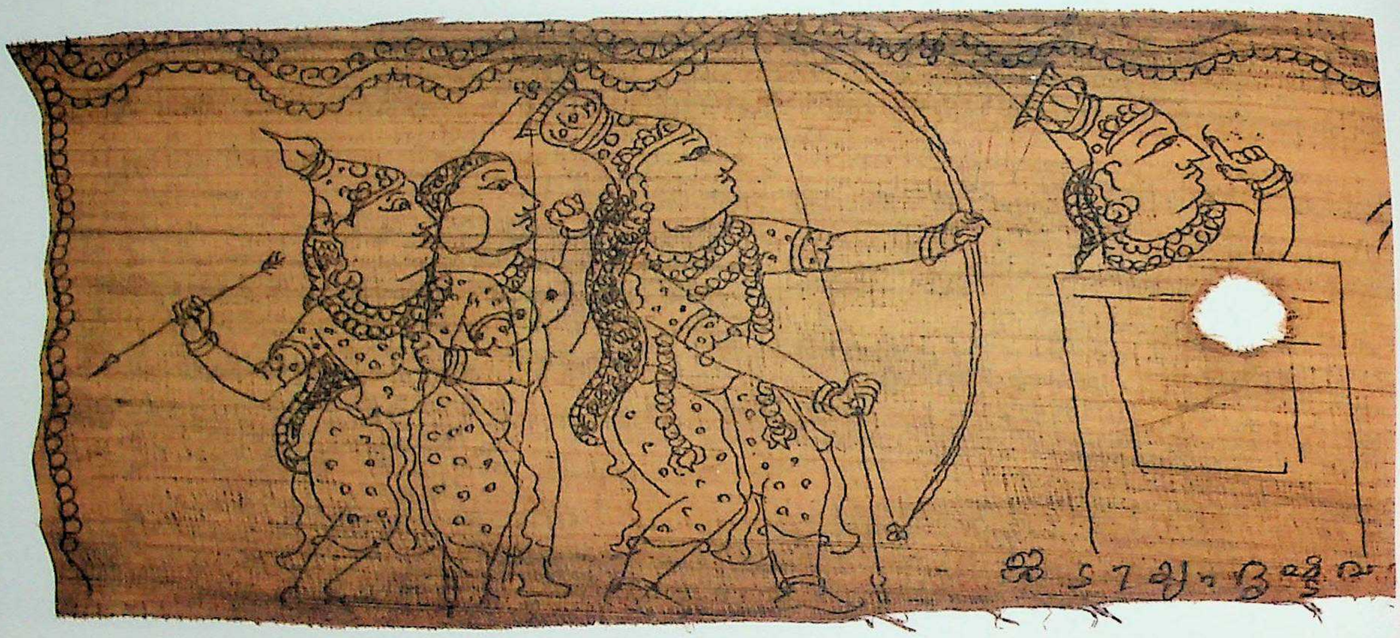
88. Sutīkṣṇa and Agastya in the hermitage.



89. Rāma makes friends with a sage of Daṇḍaka.



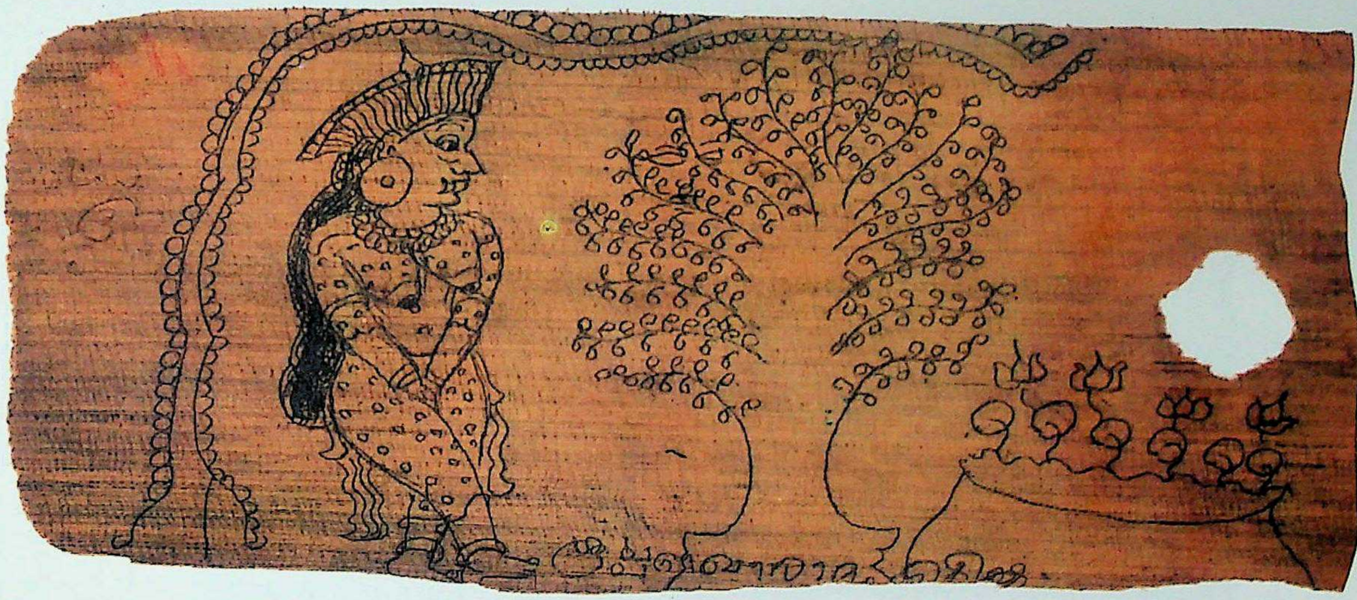
90. The sages of Daṇḍaka pay their homage to Rāma.



91. The party proceeds further. Rāma sees Jaṭāyu.



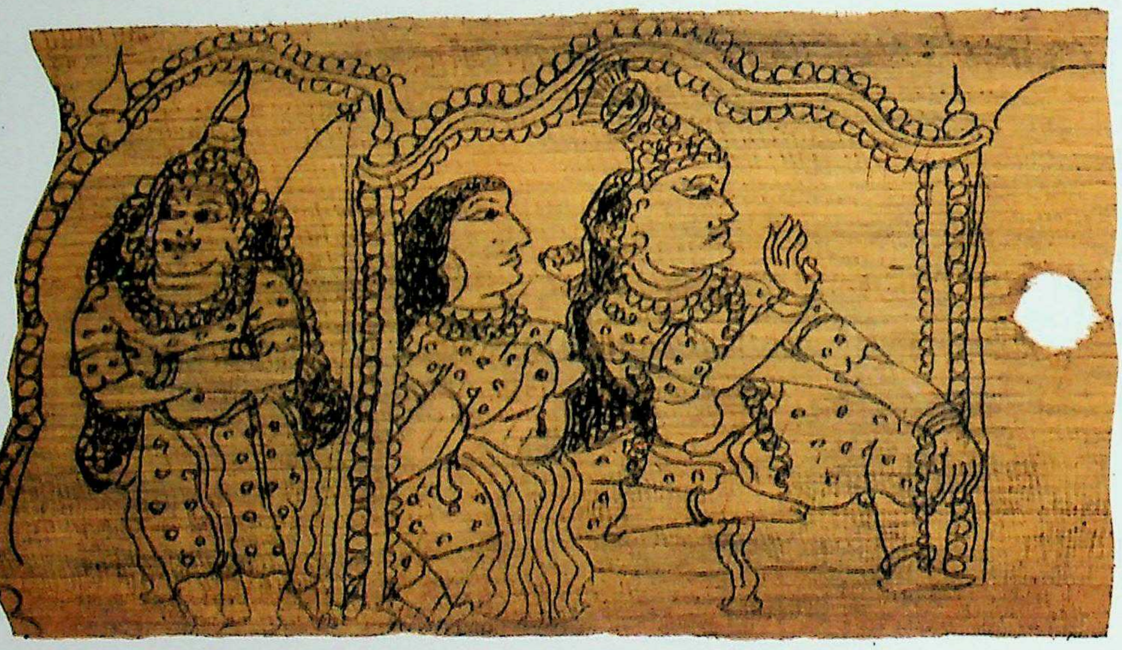
92. Jaṭāyu.



93. Śūrpaṇakhā glances at Rāma moved by his beauty.



94. Rāma and Sītā sitting together.



95. Lakṣmaṇa stands apart.



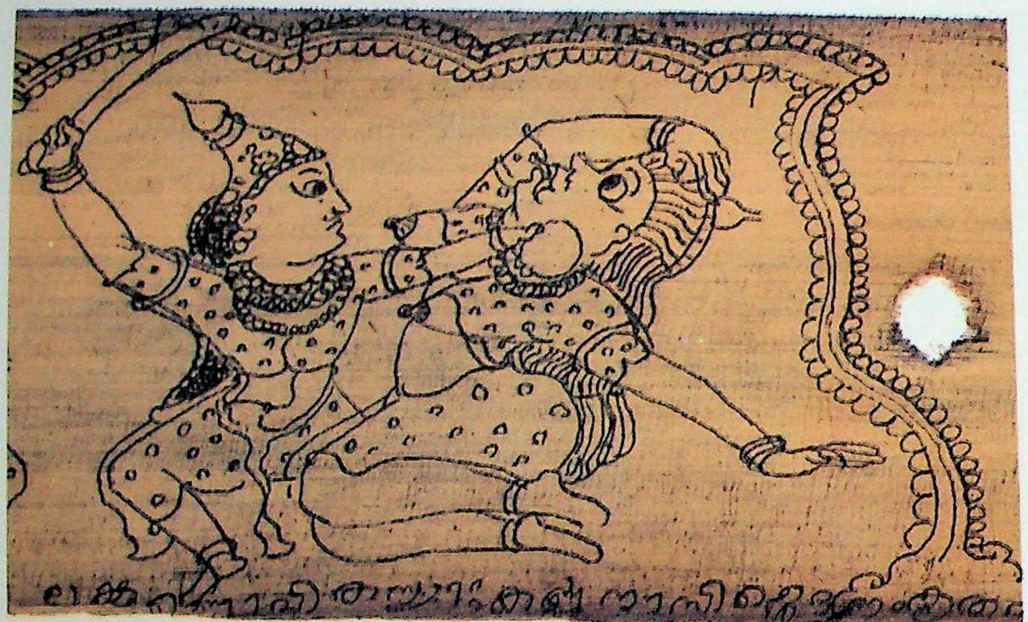
96. Śūrpaṇakhā declares her love for Rāma.



97. Lakṣmaṇa draws his sword. Rāma and Sītā are seen beside him.



98. The enraged Śūrpaṇakhā catches hold of Lakṣmaṇa.



99. Lakṣmaṇa chops off her ear and nose.



100. Śūrpaṇakhā with her bleeding nose and ears.



101. Khara in his abode.



102. Śūrpaṇakhā weeps in front of Khara. Khara orders retaliation.



103. Śūrpaṇakhā proceeds with a battalion of demons to subdue Rāma.



104. Rāma takes his bow. Sītā sits beside him.



105. Rāma strings the bow.



106. Rāma exterminates the demon force altogether.



107. Śūrpaṇakhā terrified.



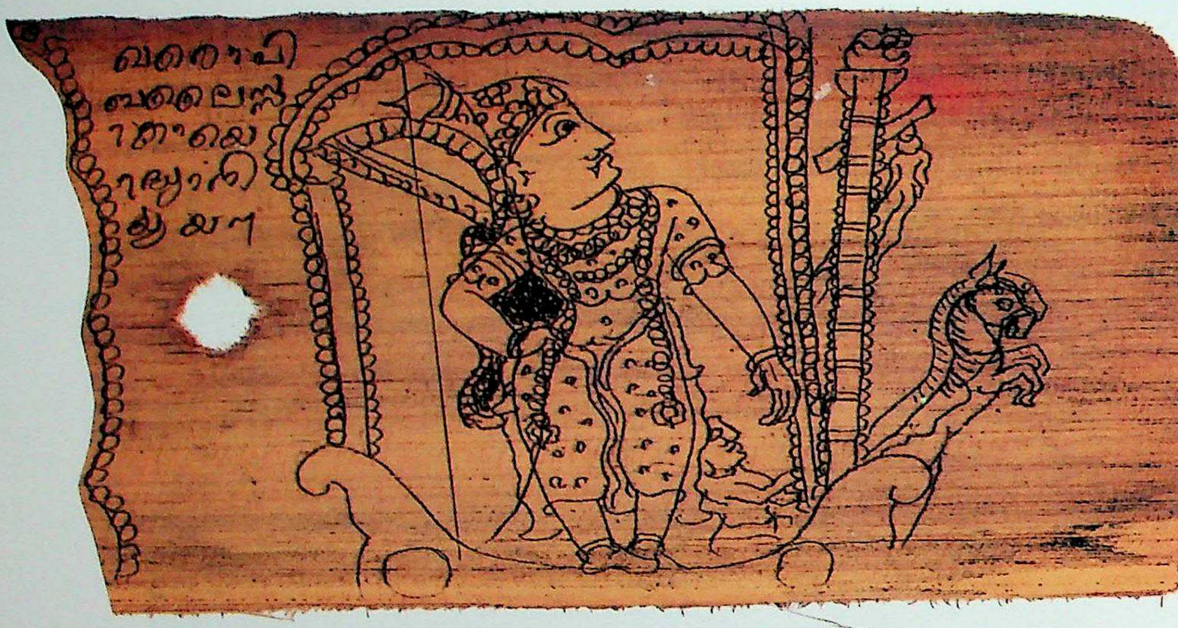
108. Khara in a thoughtful mood.



109. Śūrpaṇakhā comes back to Khara with the news of Rāma outwitting the demon force.



110. Khara in the presence of Rāvaṇa.



111. Khara proceeds to face Rāma with a heavy force.



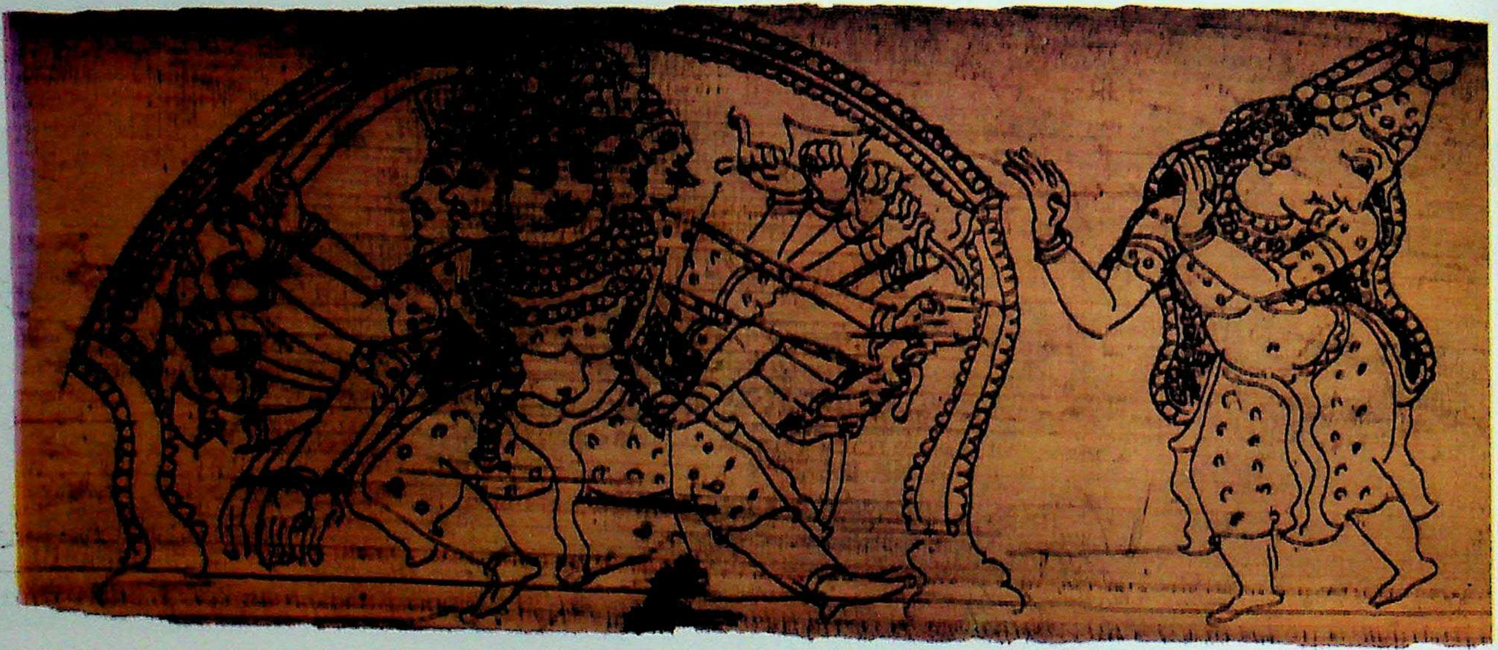
112. Khara fights with Rāma.



113. Khara is killed by Rāma.



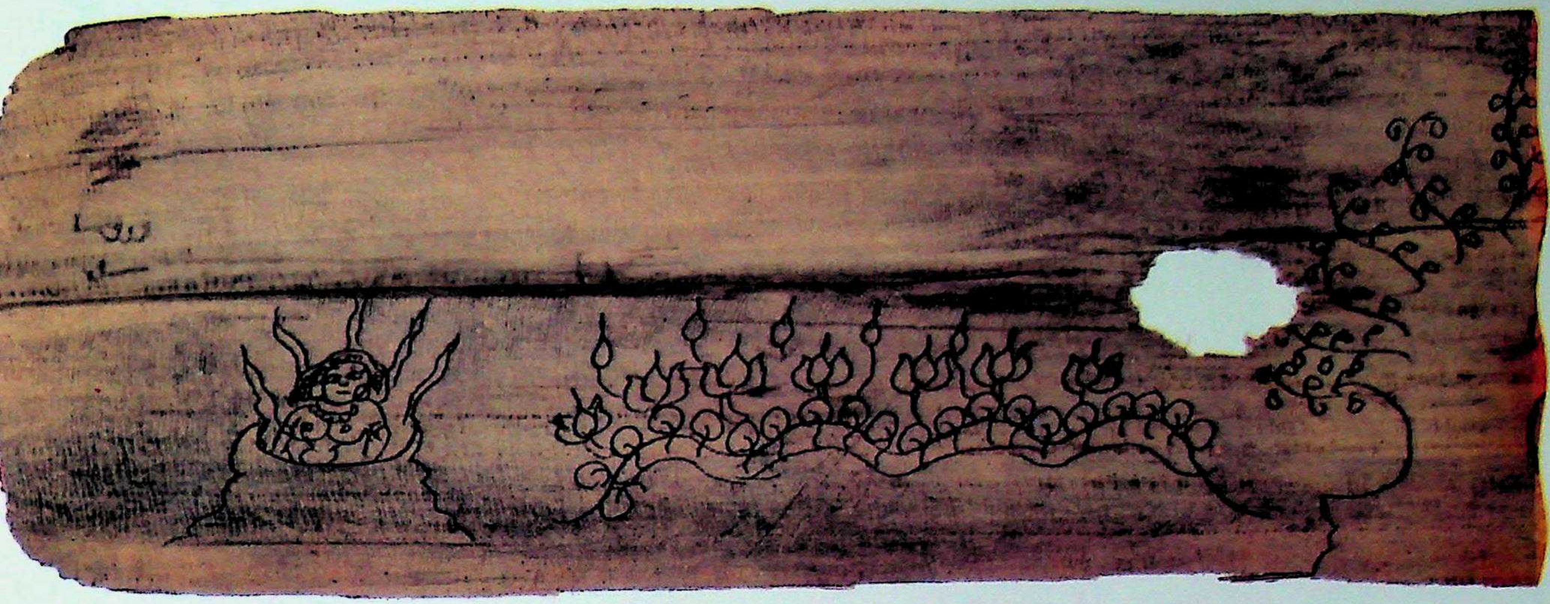
114. Śūrpaṇakhā reports the events to her brother, Rāvaṇa (here with one head).



115. Rāvaṇa orders Mārīca to assume the form of a deer and trick Sītā away from Rāma.



116. Mārīca in the form of a deer.



117. Sītā conceals herself in Fire, and lets out Māyāsītā to help Rāma in his mission of exterminating the wicked demons.



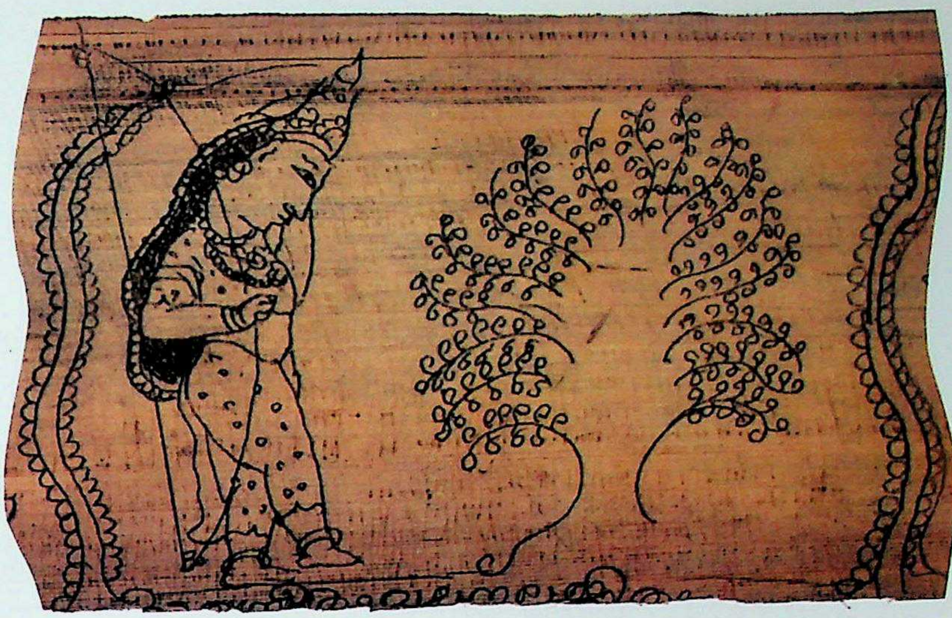
118. Sītā gets fascinated by the deer and requests Rāma to catch hold of it. Lakṣmaṇa stands beside.



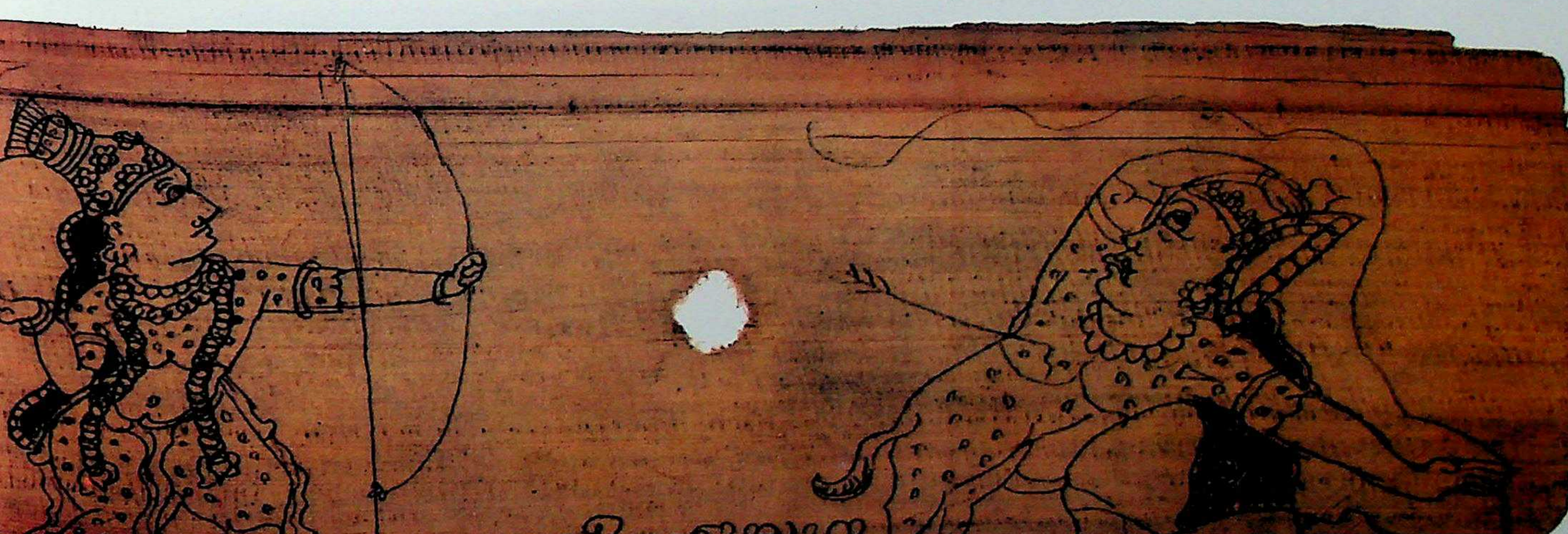
119. Rāma makes efforts to catch the deer alive.



120. Rāvaṇa arrives before Sītā in the form of a mendicant.



121. Lakṣmaṇa, ashamed at the abusive words of Sītā, roams about in the forest in search of Rāma.



122. Rāma kills Mārīca with an arrow. The deer-form assumed by the demon vanishes slowly.



123. Rāvaṇa goes away from the forest with Sītā in his chariot.



124. Jaṭāyu encounters Rāvaṇa.



125. Jaṭāyu with his wings chopped off.



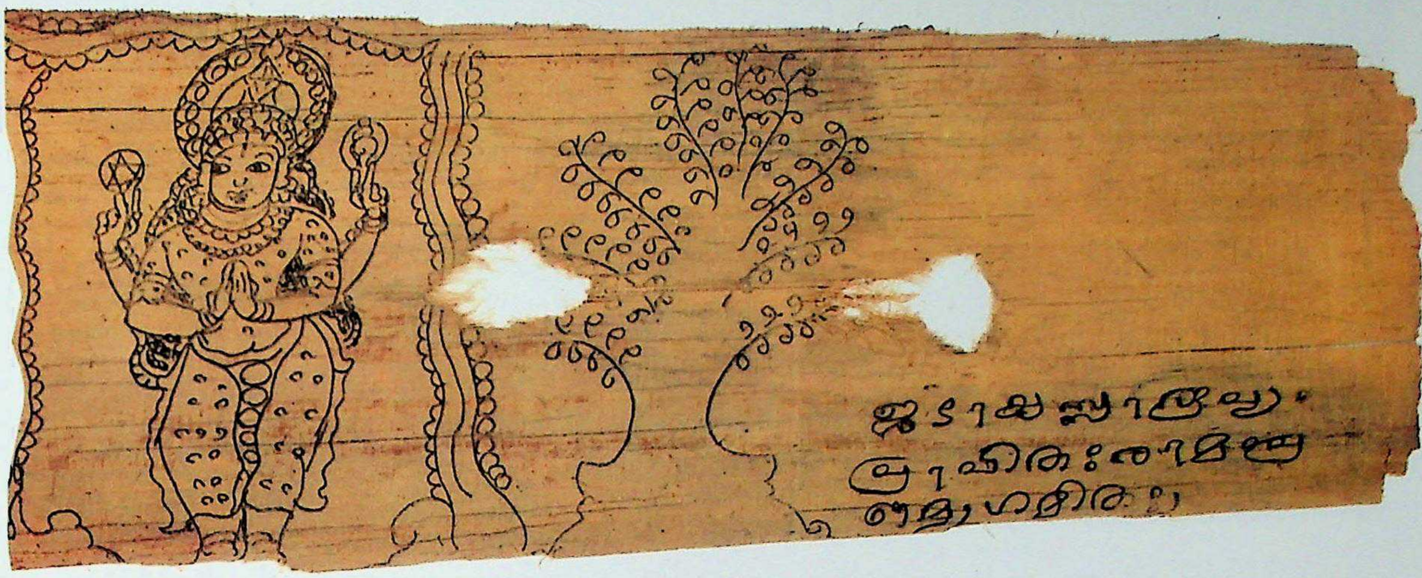
126. Rāma and Lakṣmaṇa aggrieved at the disappearance of Sītā.



127. Jaṭāyu passes away, lying on the lap of Rāma.
Lakṣmaṇa stands beside.



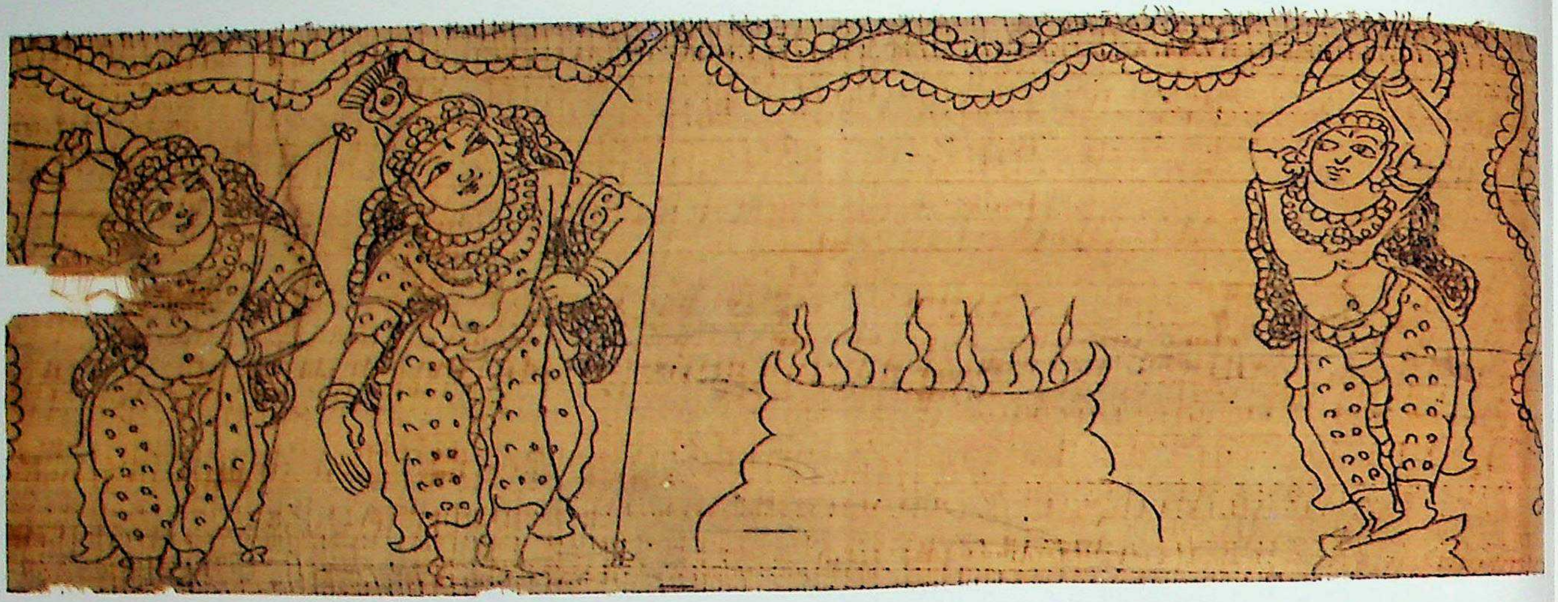
128. Rāma glances at the cosmic form of Jaṭāyu.



129. Jaṭāyu in his cosmic form bids farewell to Rāma.



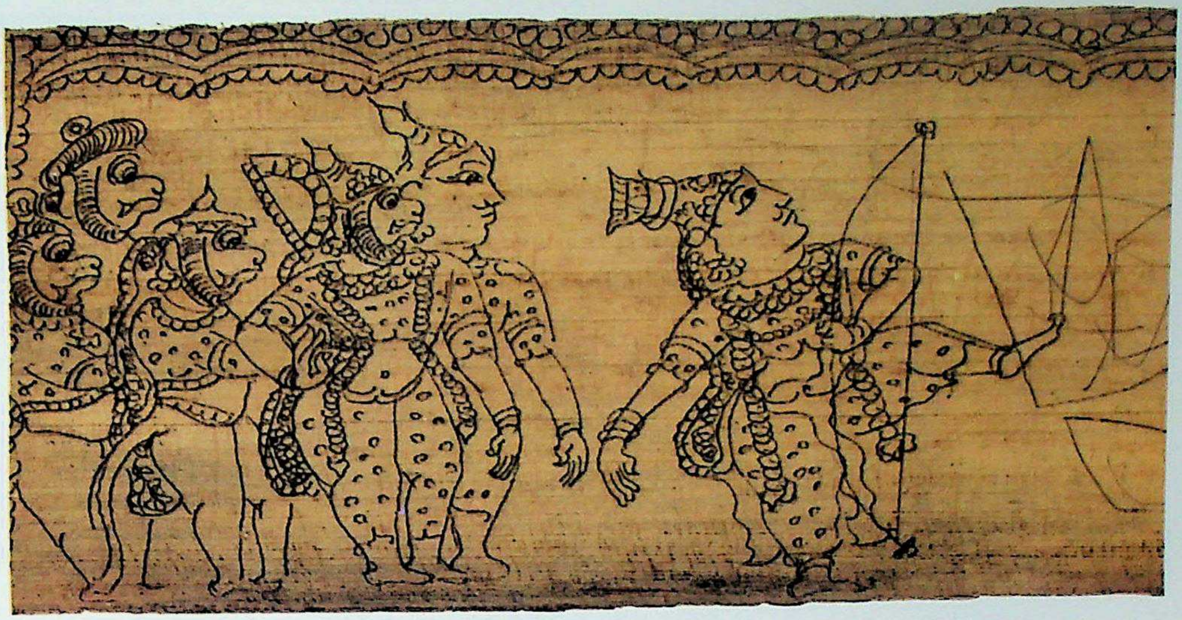
130. The demon Kabandha with his hands being chopped off by Rāma and Lakṣmaṇa.



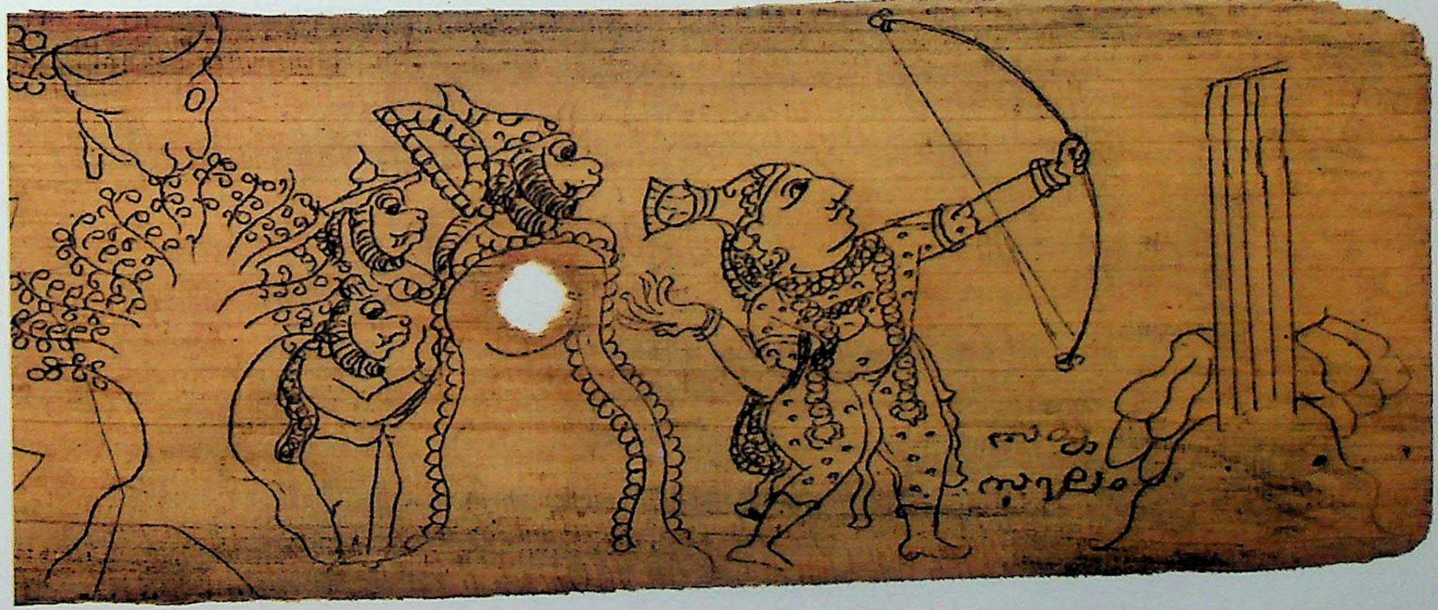
131. Rāma and Lakṣmaṇa see Kabandha transformed into his original form. Kabandha salutes them and departs.



132. Friendship confirmed between Rāma and Sugrīva in the presence of Lakṣmaṇa and the monkeys headed by Hanumān.



133. Rāma proves his prowess by kicking off the skeleton of Dundubhi with his toe.



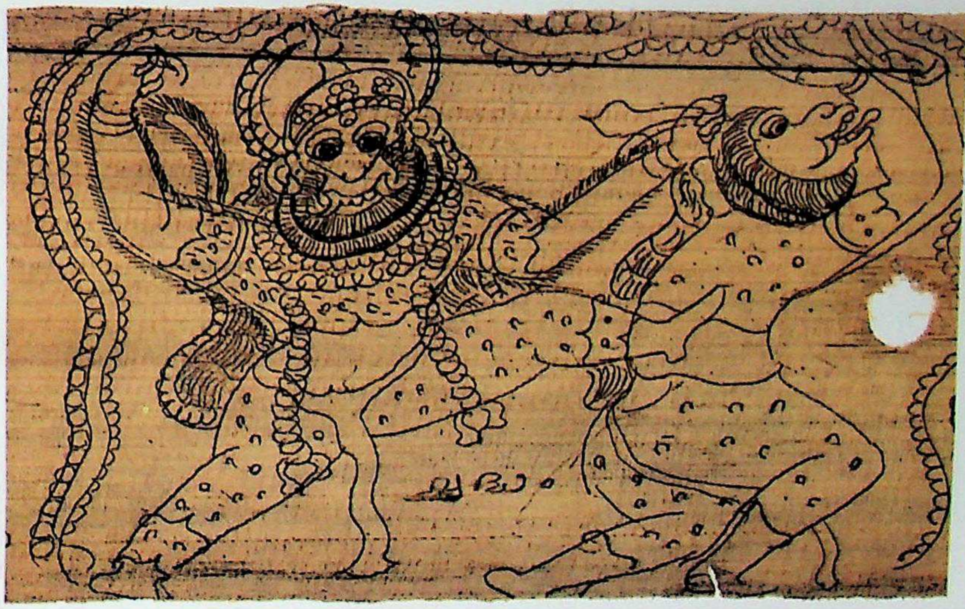
134. Rāma cuts down seven trees standing in a line, at one arrow stroke.



135. Rāma sends Sugrīva to fight against Bālī.



136. Sugrīva challenges Bālī to a duel.



137. The duel between Bālī and Sugrīva.



138. Sugrīva, grievously defeated, vomits blood.



139. Rāma consoles Sugrīva and promises help.



140. Sugrīva ready for the duel again.



141. Bālī ready to face Sugrīva.



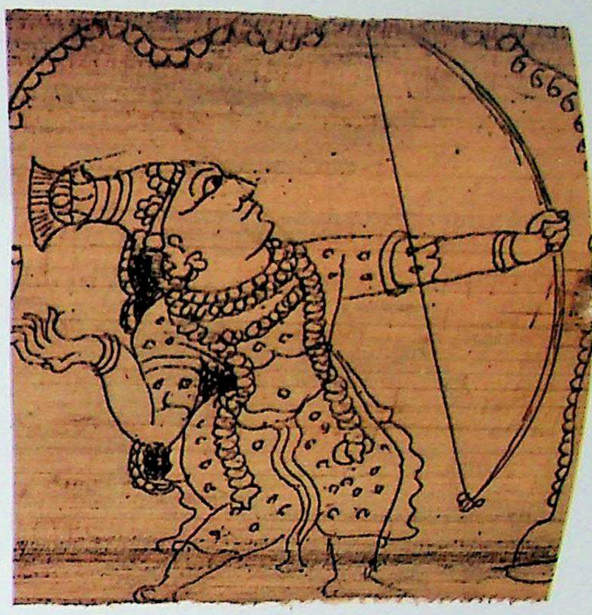
142. Tārā, wife of Bālī, in a grief-stricken mood.



143. Rāma remains ready to release his arrow towards Bālī while the duel is going on.



144. Sugrīva and Bālī engaged in the duel.



145. Rāma discharges his arrow.



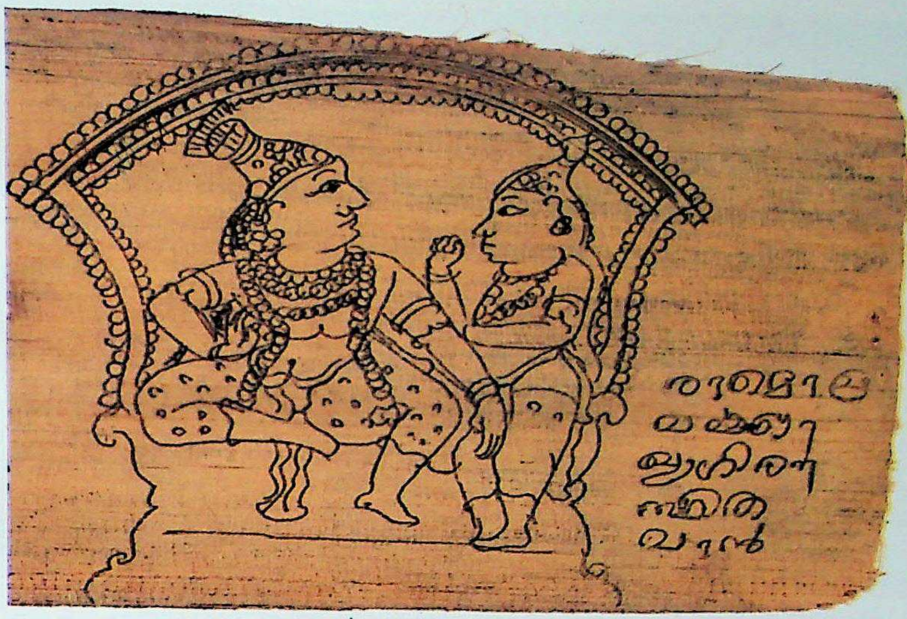
146. The arrow of Rāma hits the bosom of Bālī and he falls down.



147. Bālī dies on the lap of Sugrīva. The kith and kin are in grief.



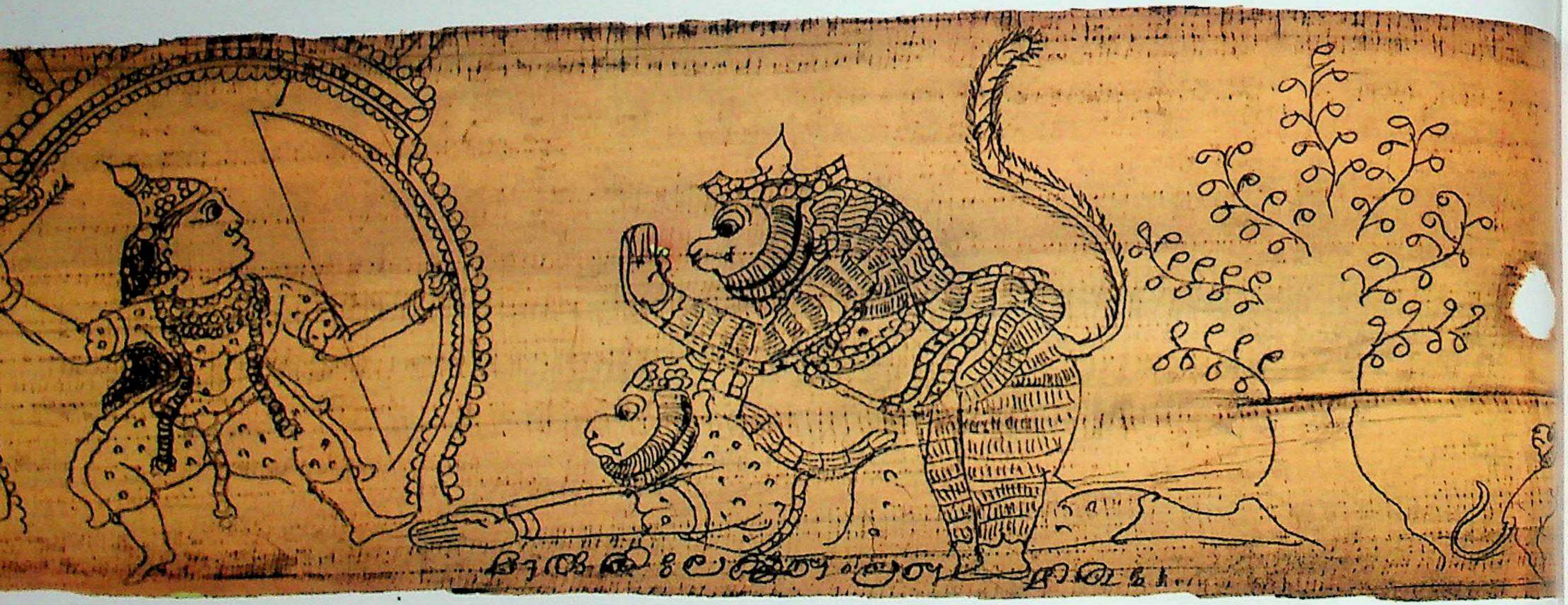
148. Sugrīva occupies the royal seat. Hanumān and Tārā are found beside him.



149. Rāma dwells on a mountain called Pravarṣaṇa.



150. Rāma sends Lakṣmaṇa to Kiṣkindha.



151. Lakṣmaṇa impatient at Sugrīva's inactivity in finding out Sītā, arrives at Kiṣkindha. Aṅgada and Hanumān passify him.



152. Tārā comes for reconciliation.



153. Rāma entrusts his ring to Hanumān, and sends him along with other monkeys in search of Sītā.



154. The monkeys start on their journey. Hanumān meets Svayamprabhā.



155. Svyamprabhā salutes Rāma.



156. Being unable to find out Sītā, the monkeys decide to fast unto death. Hanumān meets Sampāti who is devoid of wings.



157. When Sampāti hears the news of Rāma, wings sprout on his body.



158. Monkeys on the shore of the ocean.



159. On hearing from Sampāti the news that Sītā is in Laṅkā, Jāmbavān and Hanumān put their heads together to find a way to cross the ocean.



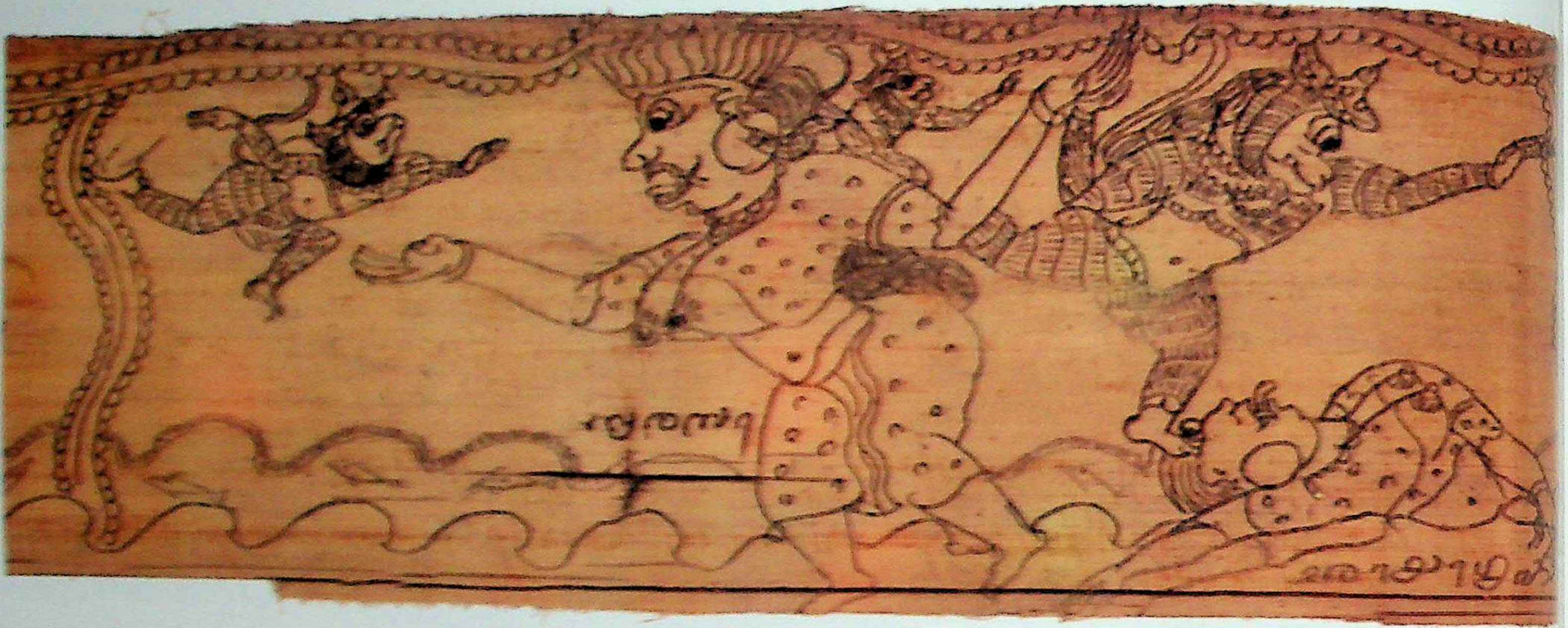
160. Hanumān ready to leap to Laṇkā assuming his huge form.



161. Hanumān gets over a mountain from where he is to jump to Laṅkā.
He sees the surging ocean in front of him.



162. Hanumān jumps to Laṅkā.



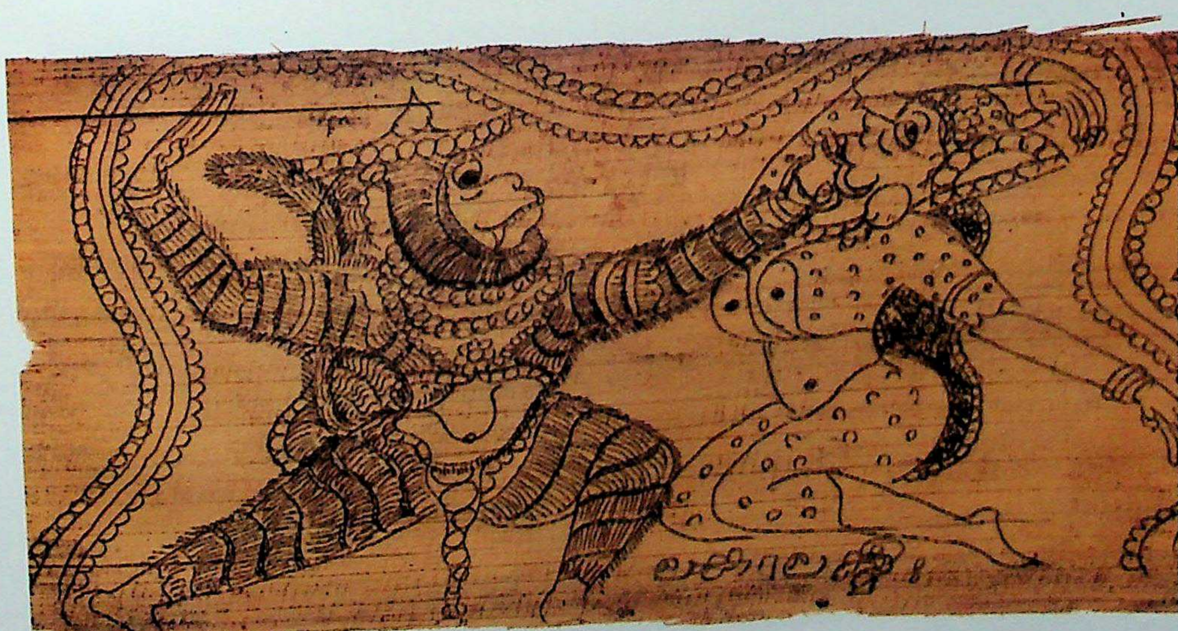
163. Hanumān on his aerial way sees Surasā obstructing his course. He reduces his form, enters her mouth, and comes out through her ear. He also kills Chāyāgrāhiṇī.



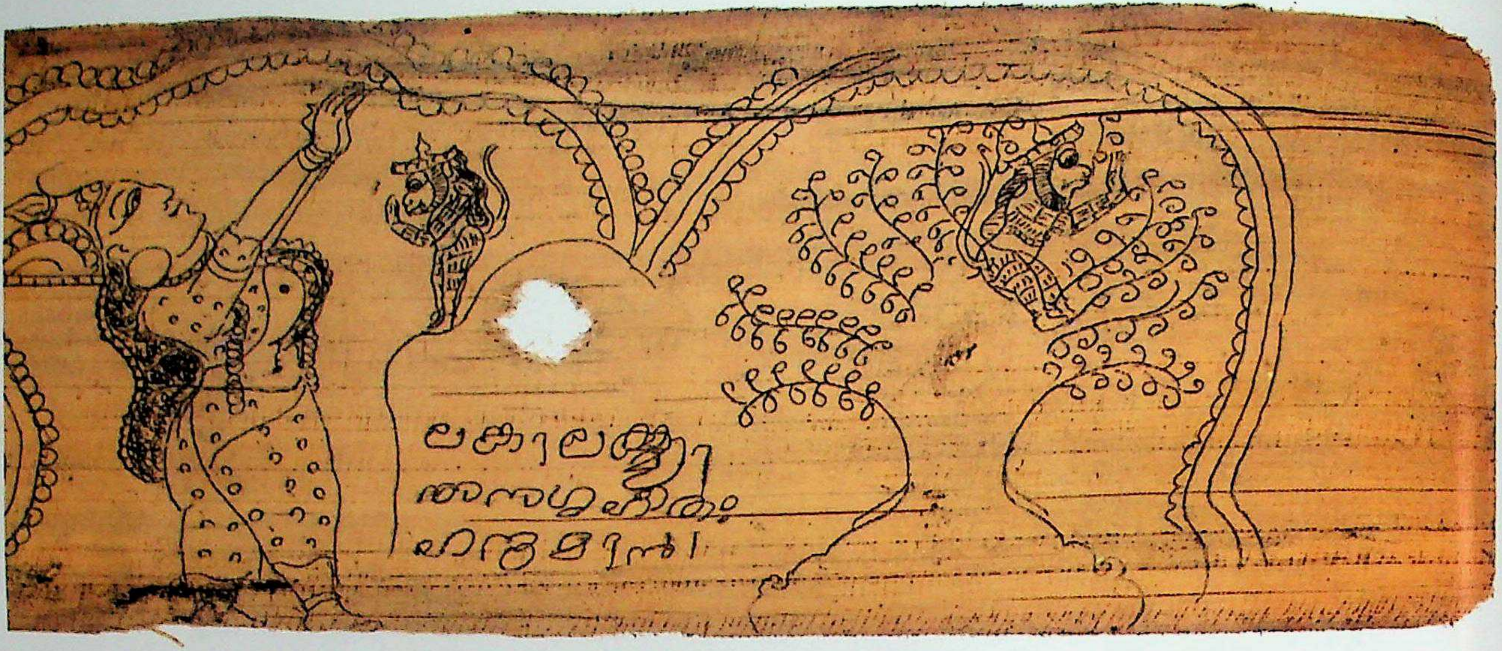
164. Hanumān blesses the Maināka mountain on the way.



165. Hanumān enters Laṅkā and fights with Laṅkālakṣmī, the guardian of Laṅkā.



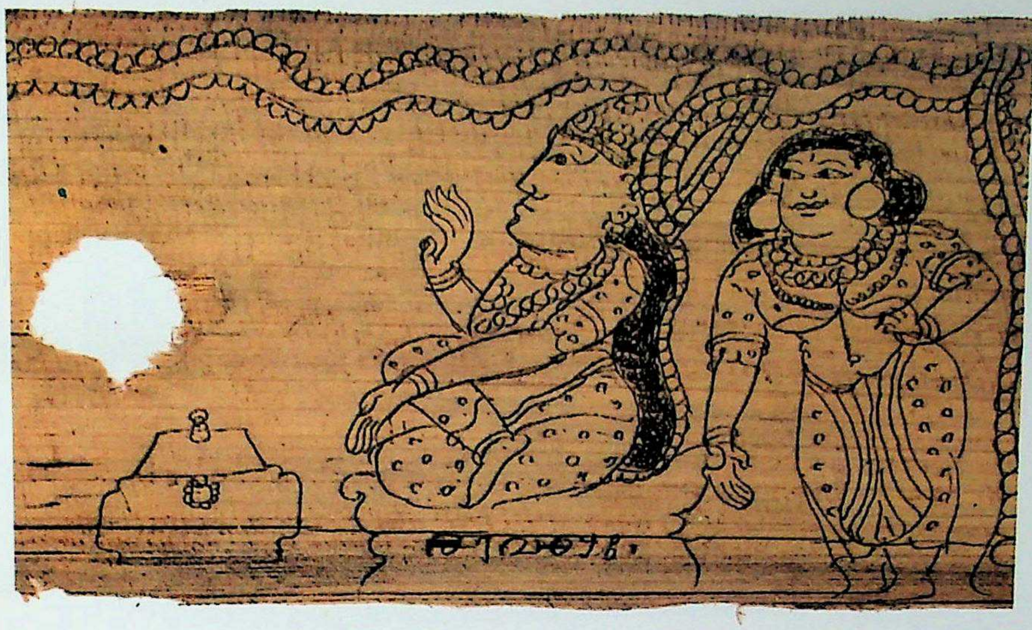
166. Hanumān beats Laṅkālakṣmī. She accepts defeat at his hands.



167. Laṅkālakṣmī blesses Hanumān and informs him of the secret paths to fulfil his mission. He remains concealed on the top of a tree.



168. The searching eyes of Hanumān discovers Sītā guarded by female demons under a Śiṁsupā tree.



169. Rāvaṇa visits Sītā after assuming a form with a single head. He places before Sītā a box full of precious belongings.



170. Being enranged at the rebuke of Sītā, Rāvaṇa assumes his original form and draws his sword to exterminate her. His wife Maṇḍodarī foils his effort.



171. Rāvaṇa and Maṇḍodarī clear out of the scene leaving Sītā and Trijaṭā.



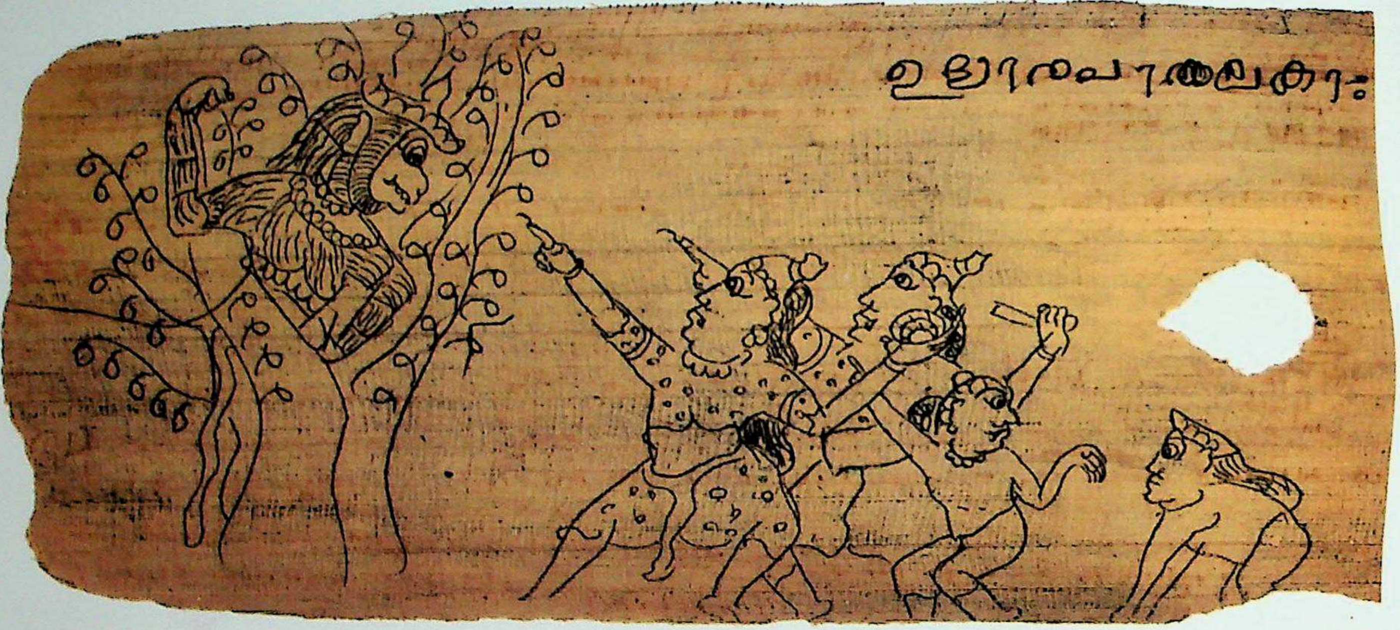
172. Hanumān in front of Sītā in his miniature form.



173. He assumes his original shape so as to infuse confidence in Sītā.



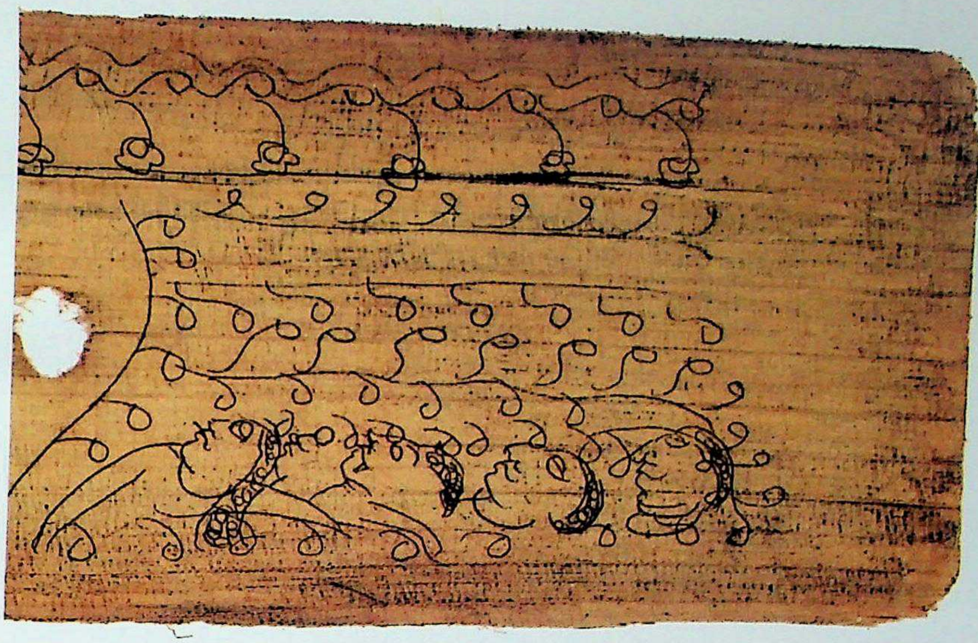
174. Hanumān destroys the garden of Rāvaṇa.



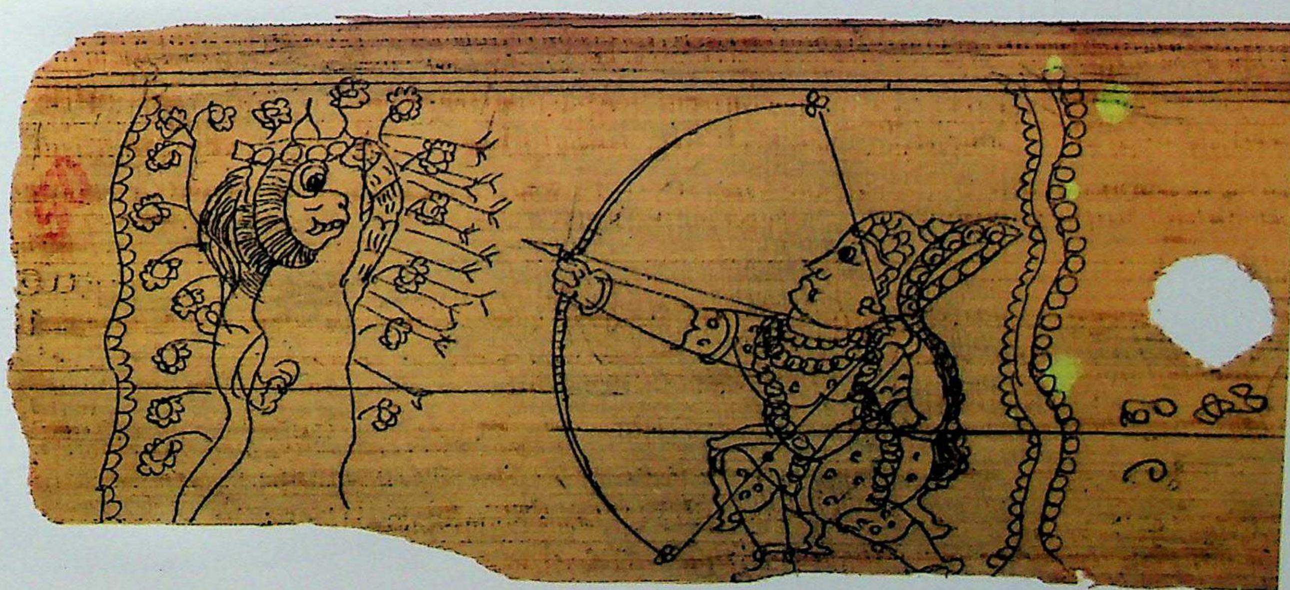
175. The guards of the garden try in vain to frighten Hanumān.



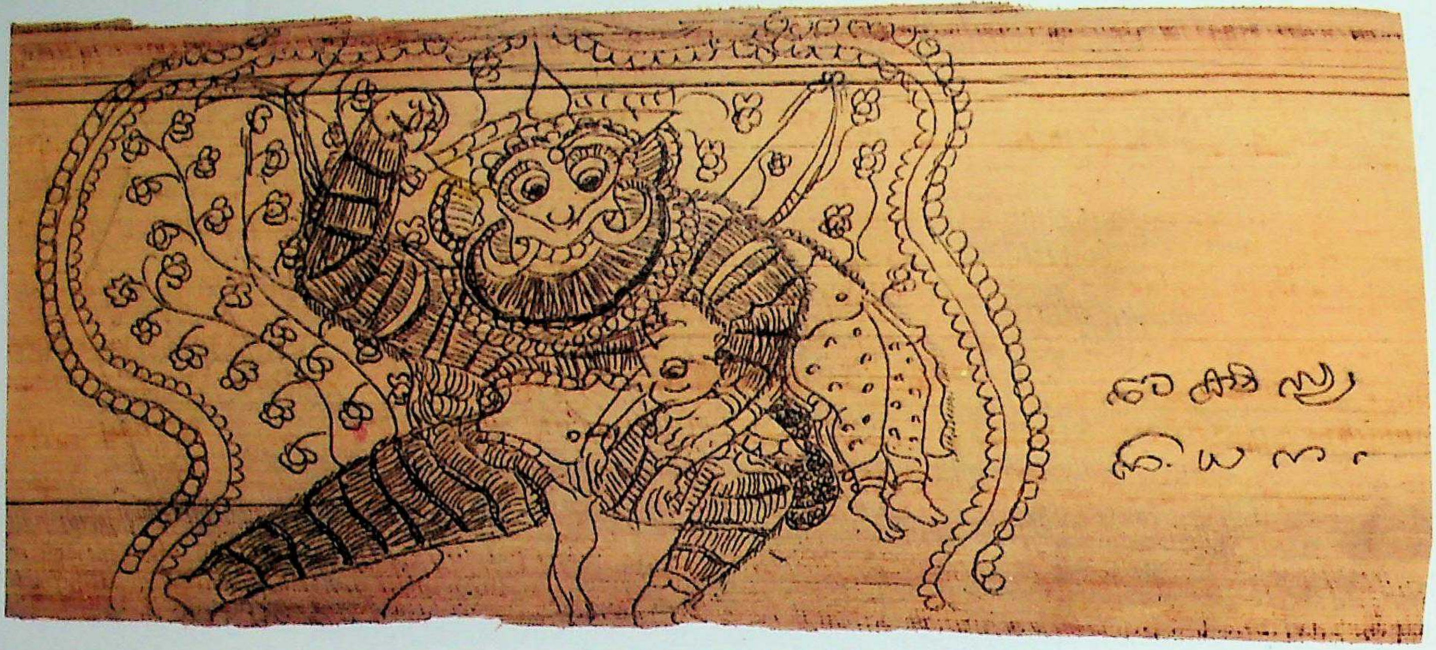
176. The guards fight with Hanumān with bows and arrows.



177. They are killed by Hanumān.



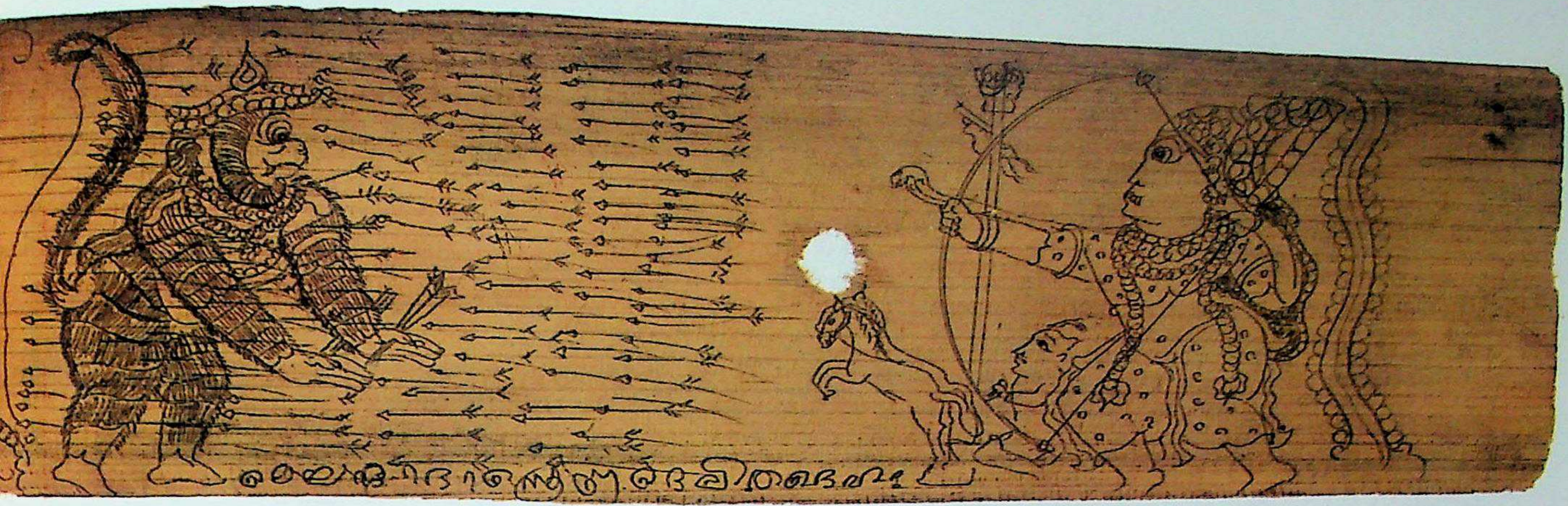
178. The demon prince Akṣa fights with Hanumān.



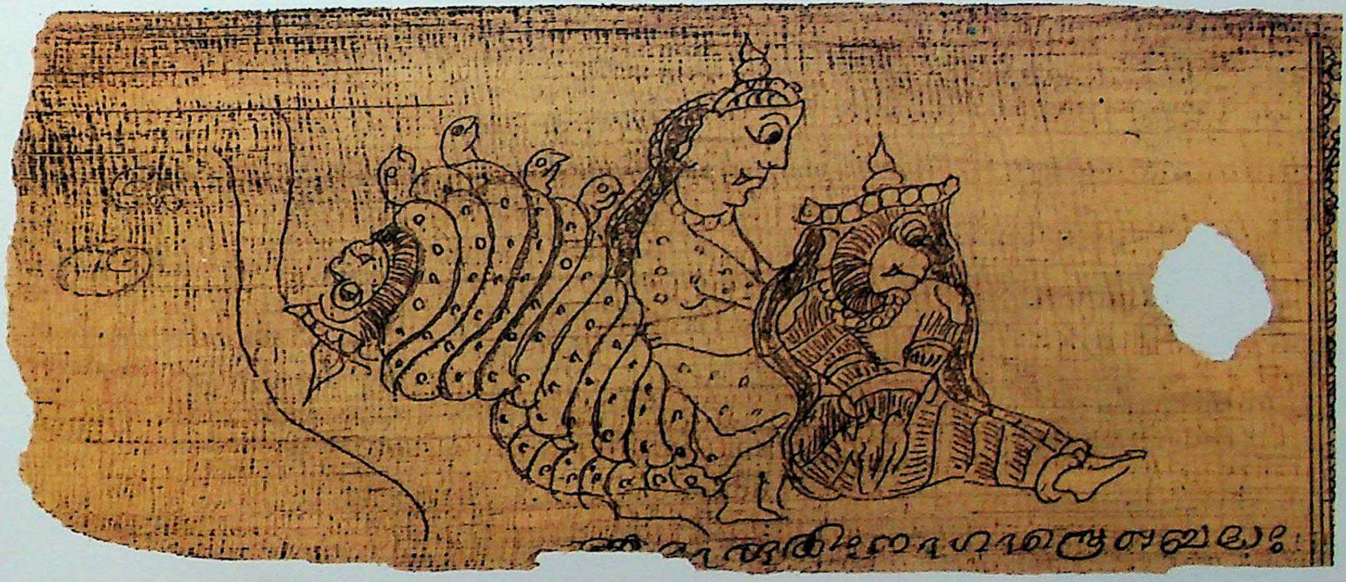
179. The prince is killed.



180. Battle between Hanumān and Meghanāda.



181. Hanumān remains unaffected by the arrows that surround him.



182. Hanumān remains bound by the Nāgāstra of Meghanāda.



183. Meghanāda arrives and salutes his father, Rāvaṇa.



184. Hanumān in the presence of Rāvaṇa who appears with a single head. The monkey wags his tail at the face of Rāvaṇa to tease him.



185. The ministers of Rāvaṇa.



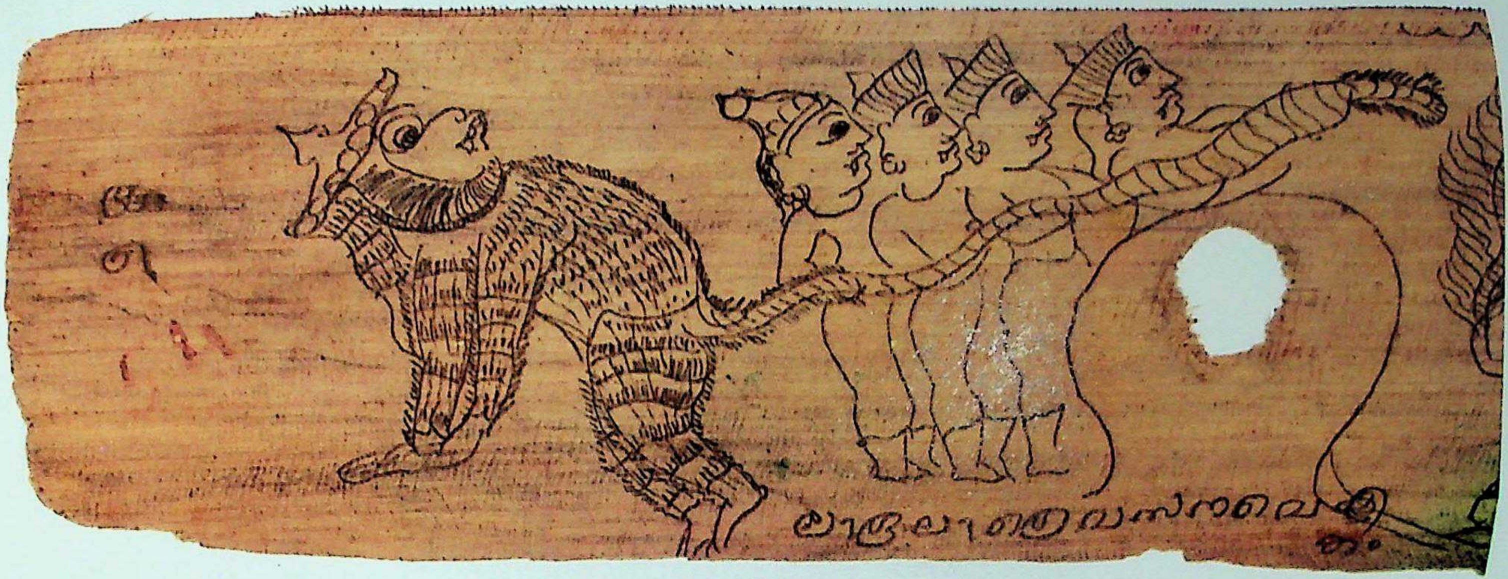
186. Another group of the ministers of Rāvaṇa.



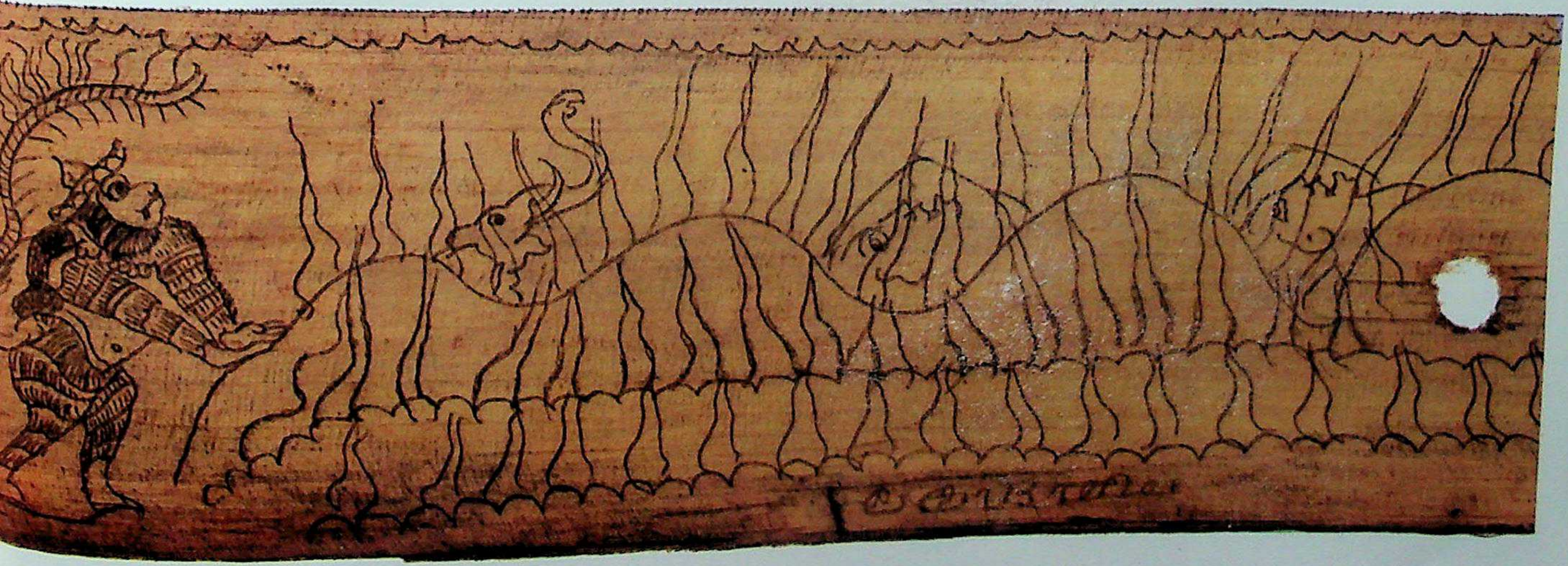
187. The assembly of Rāvaṇa. Hanumān coils his tail to make for himself a lofty seat. Rāvaṇa gets angry, assumes his original form, and plans to kill the monkey with his sword.



188. Arriving in the company of his ministers Vibhīṣaṇa urges Rāvaṇa not to kill a monkey especially when he is a messenger.



189. The guards of the palace tie rags on the tail of Hanumān in order to burn it, as a sign of the animal being captured in Laṅkā.



190. Laṅkā on fire, killing the demons and animals.



191. Return of Hanumān from Laṇkā.



192. Hanumān accompanied by a few monkeys meets Jāmbavān.



193. The monkeys celebrate their victory in Madhuvana.



194. Hanumān meets Rāma and hands over to him the crest-jewel of Sītā as a token. Lakṣmaṇa and Sugrīva stand beside.



195. The monkeys in the company of Hanumān.



196. Rāma and his friends discuss the future course of action.



197. Rāma with the army of monkeys proceeds to Laṅkā.



198. They reach Mount Mahendra.



199. Monkeys on the sea-side.



200. They remain there ready for action.



201. Vibhīṣaṇa comes along with one of his ministers seeking refuge in Rāma. Sugrīva is suspecious about him, while Ḥanumān recommends him to Rāma.



202. Vibhīṣaṇa moves forward to great Rāma.



203. Rāma welcomes him. Lakṣmaṇa and Jāmbavān are seen behind him. Sugrīva, Hanumān and Nīla guard Vibhīṣnaṇa.



204. The monkeys led by Nīla capture the demons Śuka and Sārana sent by Rāvaṇa.



205. Rāma strings Āgneyāstra (arrow of fire) to dry up the ocean so as to enable the monkeys reach Laṅkā on foot. Varuṇa, the god of the Waters comes in supplication and agrees to build a causeway for the purpose. The water recedes considerably exposing fish. Birds craving for fish are present.



206. Vibhīṣaṇa divulges his experiences with Hanumān in Laṅkā.



207. At the instance of Rāma, Nala begins to construct the causeway.



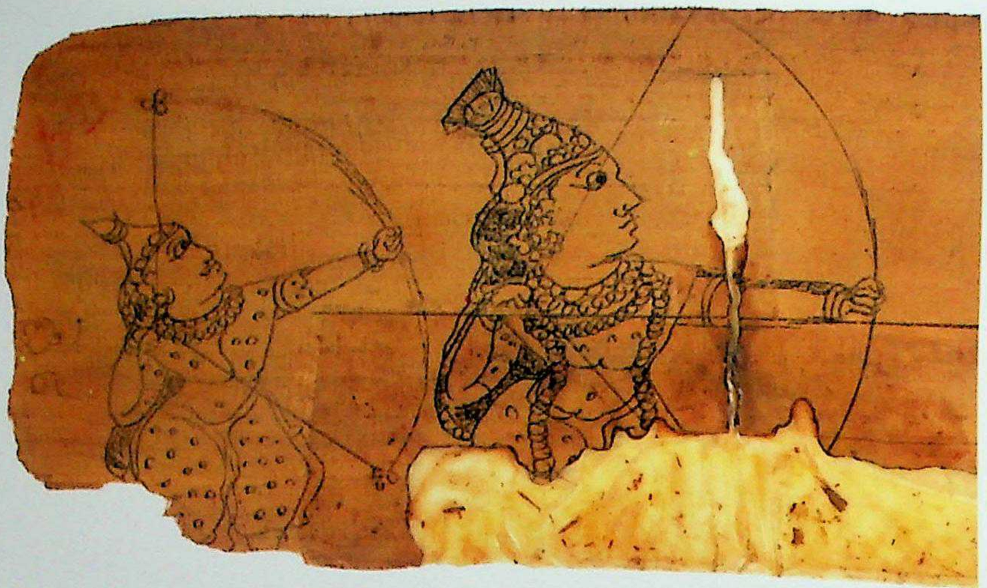
208. The party crosses the ocean and comes to Laṅkā.



209. The monkeys in front of the main gate of Laṅkā.



210. Śuka and Sāraṇa inform Rāvaṇa about the arrival of the monkeys at the gate. (Rāvaṇa is depicted here with a single head).



211. Battle begins against Laṅkā.



212. A number of demons are killed.



213. Rāvaṇa is alarmed.



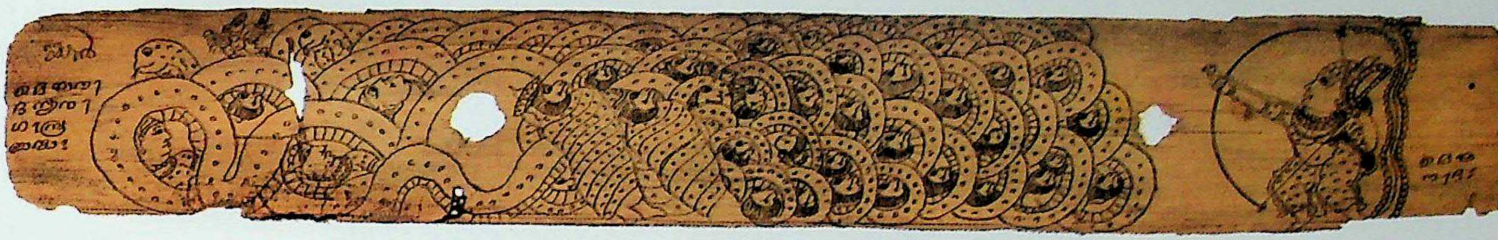
214. Rāma and Lakṣmaṇa are being informed of the situation.



215. The attack of the monkeys.



216. Aṅgada and Meghanāda in confrontation.



217. Meghanāda binds his enemies with Nāgāstra, the coiling serpent missile.
Up above, Garuḍa is seen fast approaching.



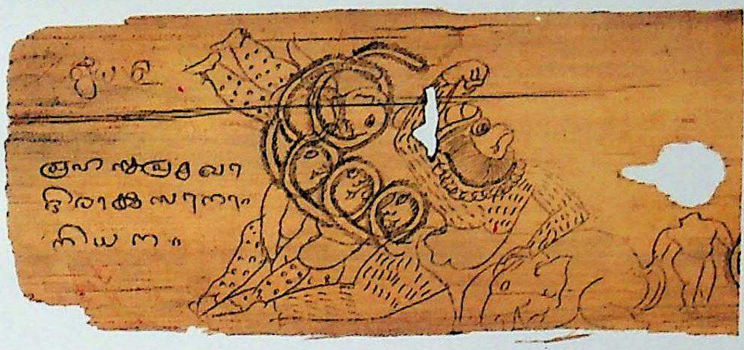
218. On receiving the news Rāma wishes for the arrival of Garuḍa.



219. Garuḍa descends on the scene.



220. The monkeys are freed from the fetters of the Nāga missile.



221. The demons Prahasta and others are killed.



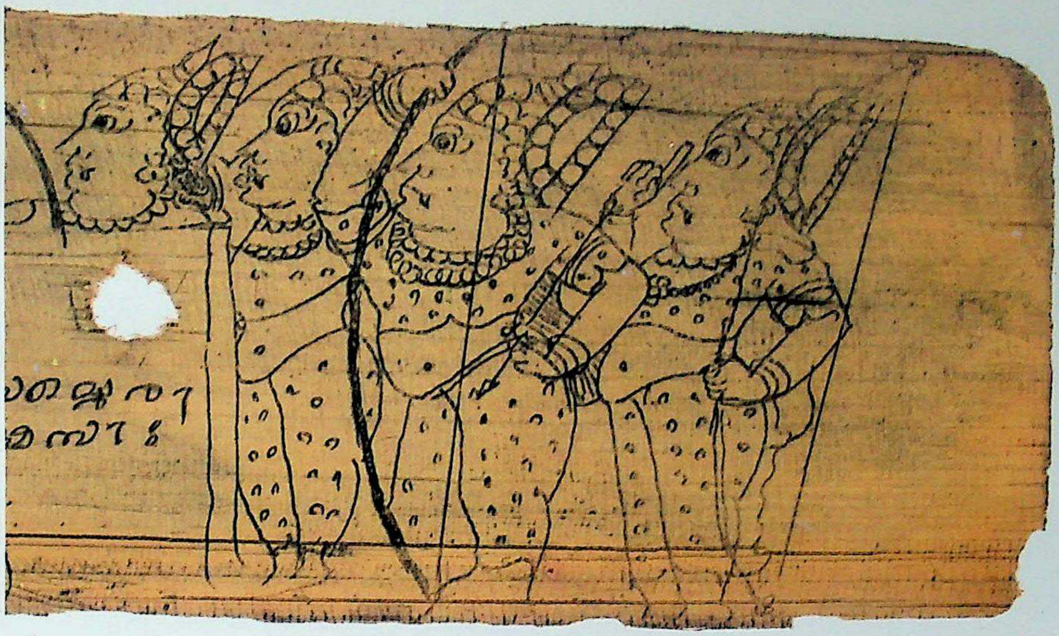
222. The battle continues.



223. Saluting Rāma who stands beside Vibhīṣaṇa, Lakṣmaṇa goes to the battlefield.



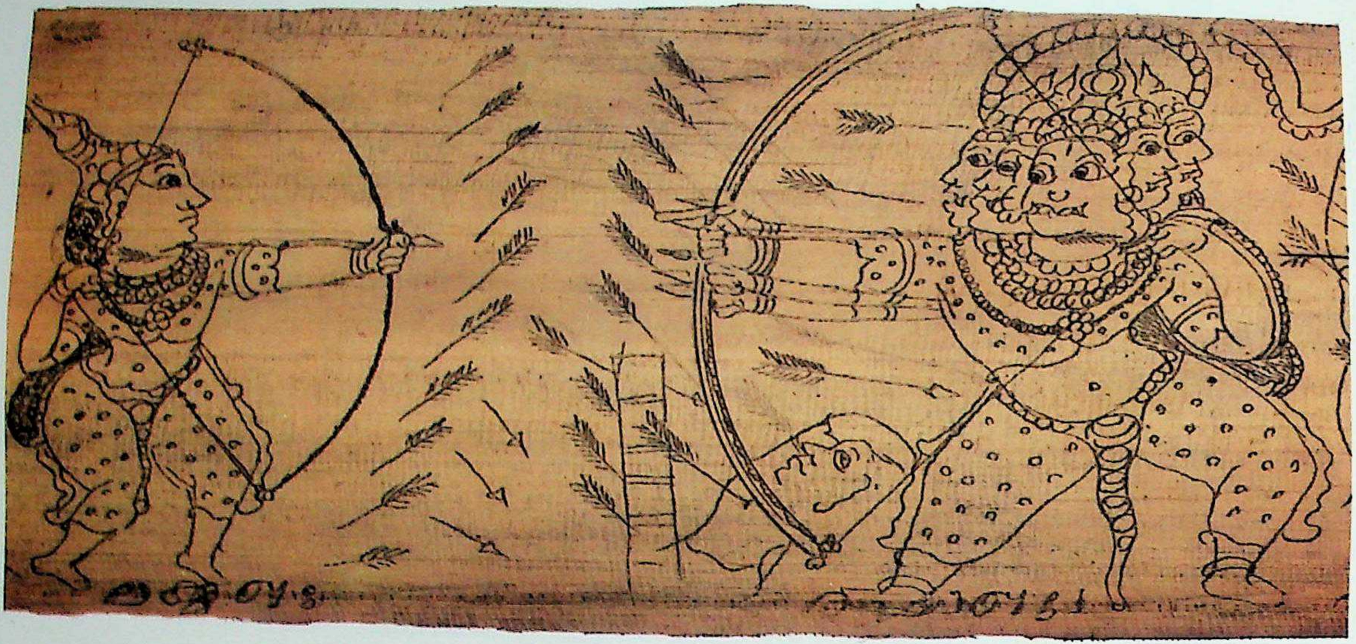
224. Hanumān kicks on the chest of Rāvaṇa in the very presence of the demons.



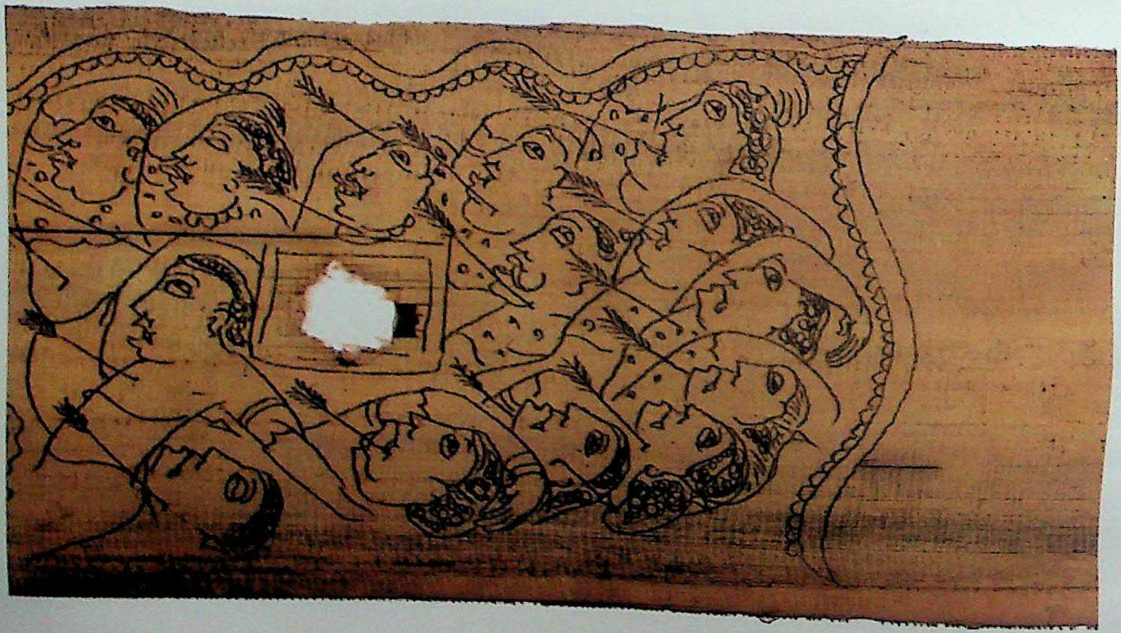
225. The demons witness the scene in fear and fury.



226. A number of monkeys are wounded or killed.



227. Battle between Lakṣmaṇa and Rāvaṇa.



228. A number of demons are wounded or killed.



229. Lakṣmaṇa, Vibhīṣaṇa and the army of monkeys behind Rāma who is fighting with Rāvaṇa.



230. The combat between Rāma and Rāvaṇa.



231. Another scene of demons wounded or killed.



232. Lakṣmaṇa watches the course of the unique war.



233. The formidable Rāma in war-fury.



234. Unable to withstand the shower of the arrows of Rāma, Rāvaṇa runs away from the battlefield.



235. The fleeing Rāvaṇa.



236. Rāvaṇa (single-headed) orders to rouse Kumbhakarṇa from his sleep.



237. The scene of Kumbhakarṇa being awakened from his proverbial sleep.



238. The last meal of Kumbhakarṇa.



239. The battle between Kumbhakarṇa and Sugrīva.



240. Sugrīva succumbs to injury by the spear of Kumbhakarṇa.



241. The monkeys being frightened take to their heels.



242. Rāma faces Kumbhakarṇa in war.



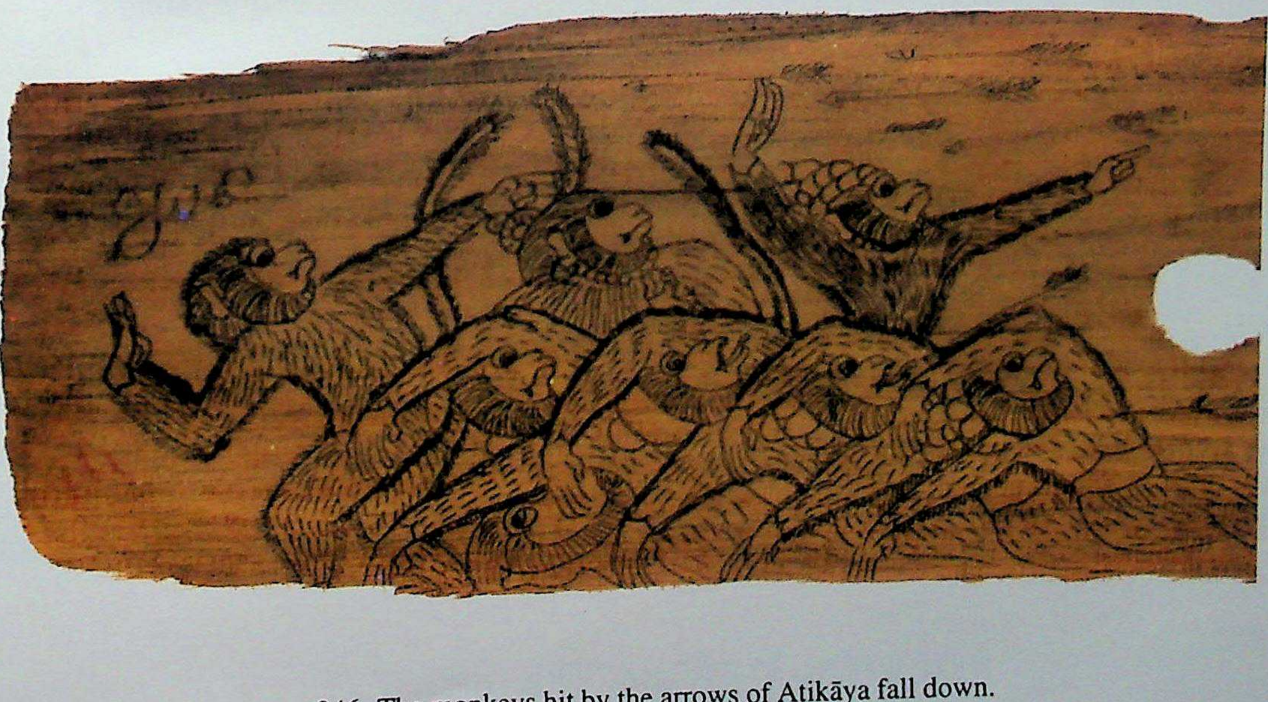
243. Kumbhakarṇa pierces a monkey with his trident.



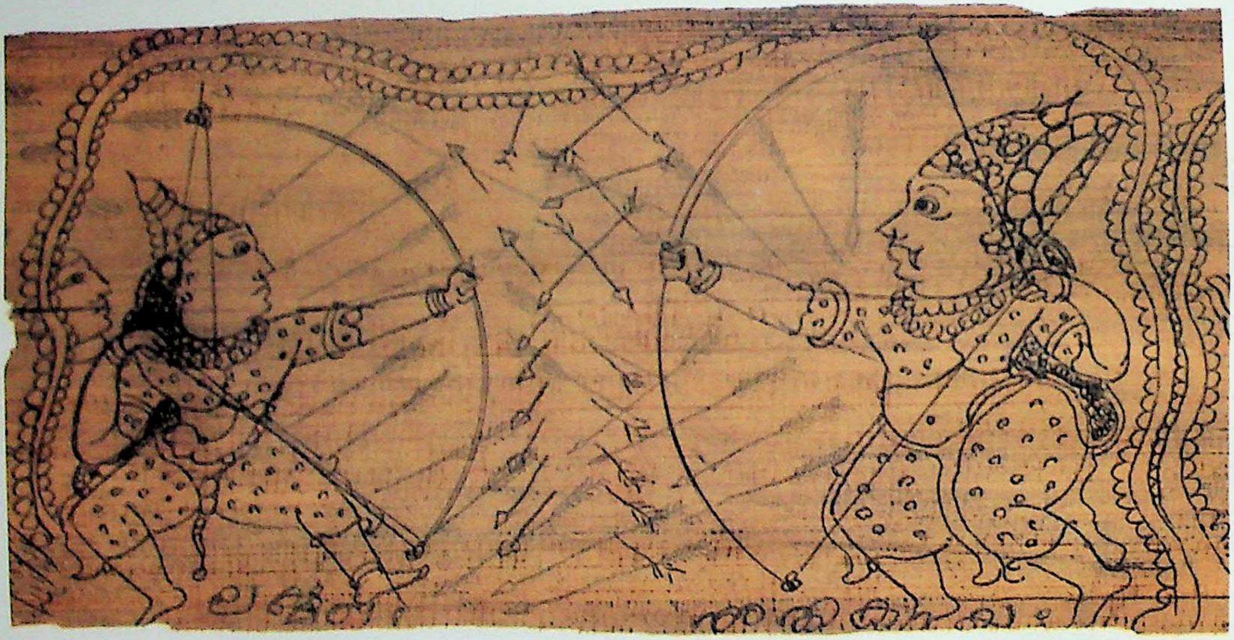
244. Kumbhakarṇa hit by the arrows of Rāma all around.



245. Kumbhakarṇa falls dead.



246. The monkeys hit by the arrows of Atikāya fall down.



247. The battle between Lakṣmaṇa and Atikāya.



248. Hit by the Brahma missile Atikāya falls dead.



249. Meghanāda strings the Brahma missile.



250. The monkey defenders of Rāma become unconscious when hit by the Brahma missile.



251. Another scene of monkeys over-powered by the Brahma missile.



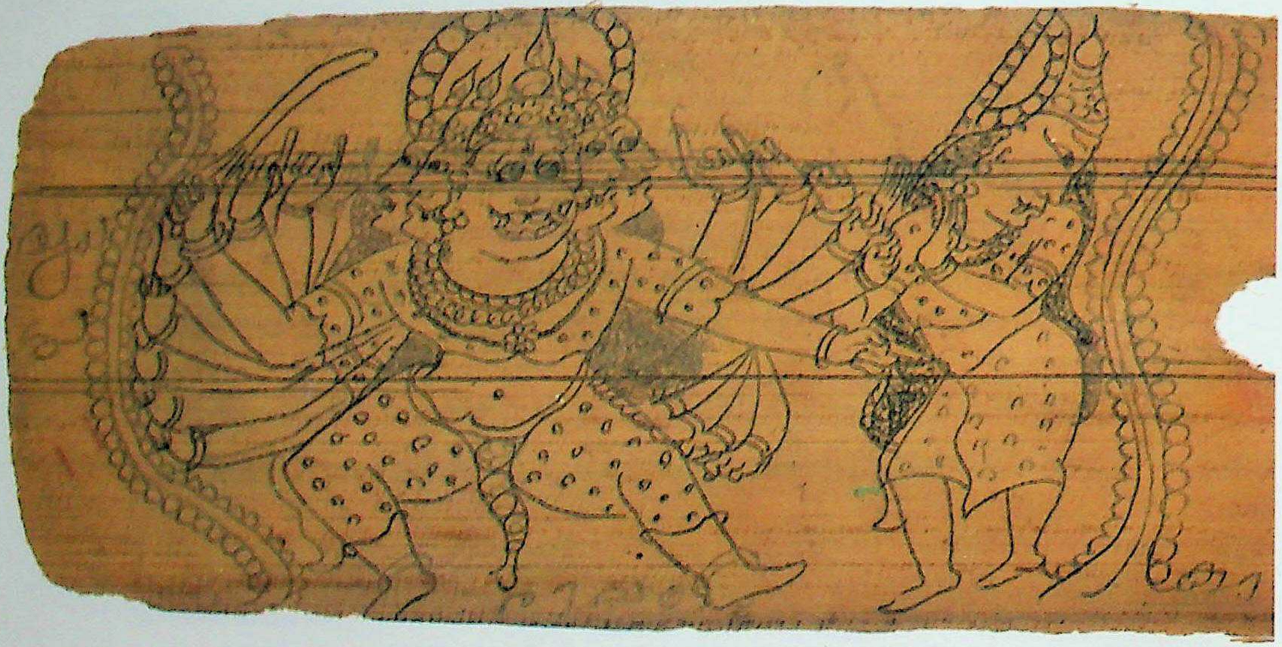
252. Hanumān and Vibhīṣaṇa approach Jāmbavān seeking his advice.



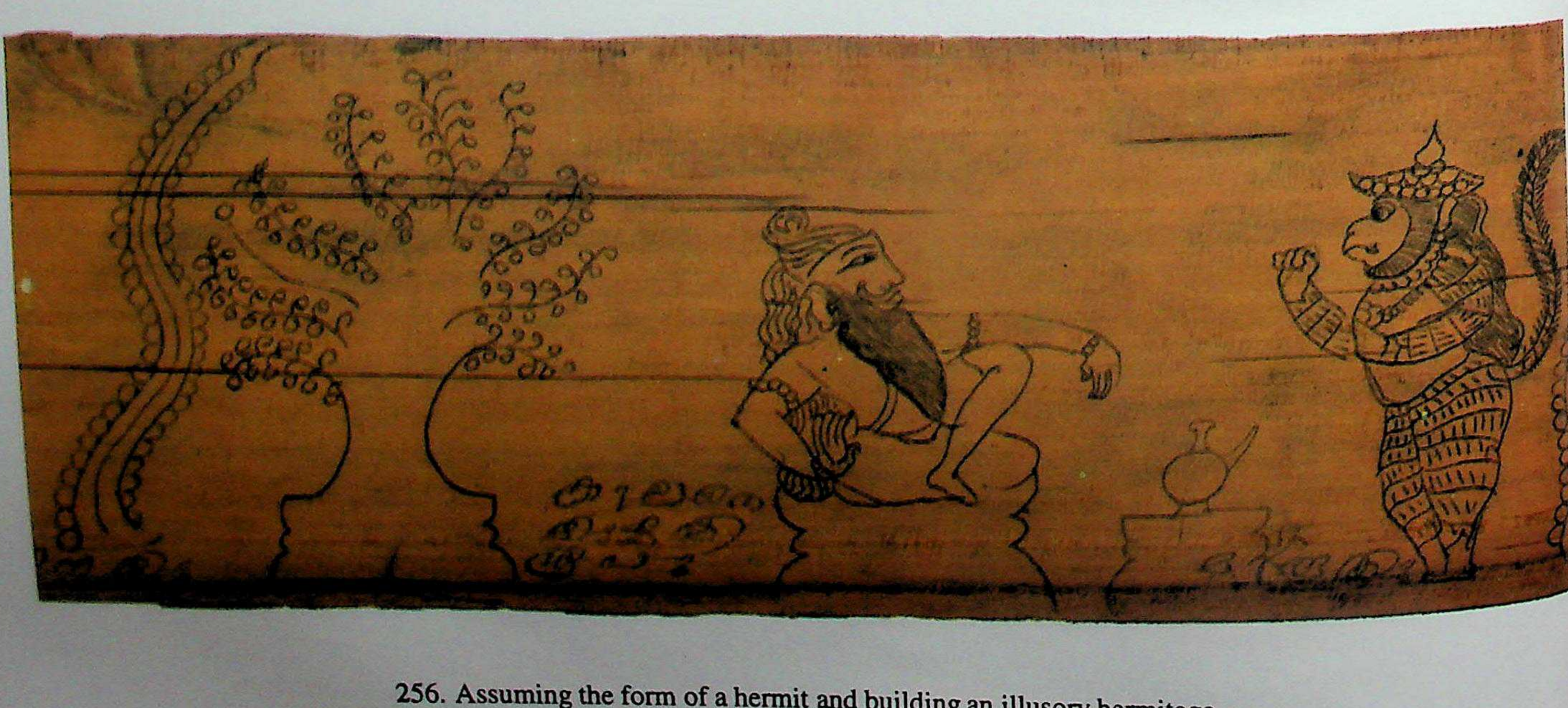
253. Advised by Jāmbavān, Hanumān starts for bringing medicinal herbs.



254. A scene of the forest with a huge tree on the route of Hanumān.



255. Rāvaṇa asks Kālanemī to obstruct the path of Hanumān.



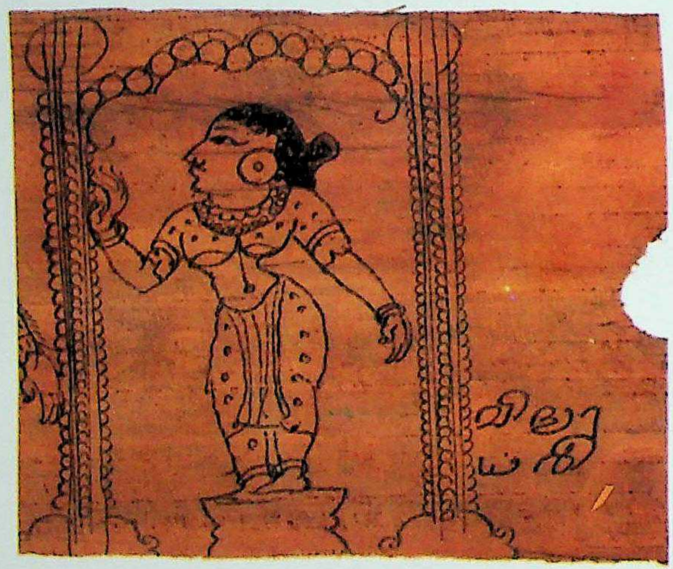
256. Assuming the form of a hermit and building an illusory hermitage, Kālanemī welcomes Hanumān on the way.



257. Hanumān reaches the brink of a pond to drink water. Dhānyamālī, a semi-devine being, transformed into an alligator (Makara) by a curse, attacks Hanumān. Hanumān kills her, and that cures her of the curse.



258. Hanumān glancing at the semi-divine being soaring to the heavens.



259. Dhānyamālī reveals that Kālanemī is a demon come to obstruct the path of Hanumān.



260. Hanumān kills Kālanemī.



261. Hanumān brings the mountain of herbs, and the monkeys regain consciousness.



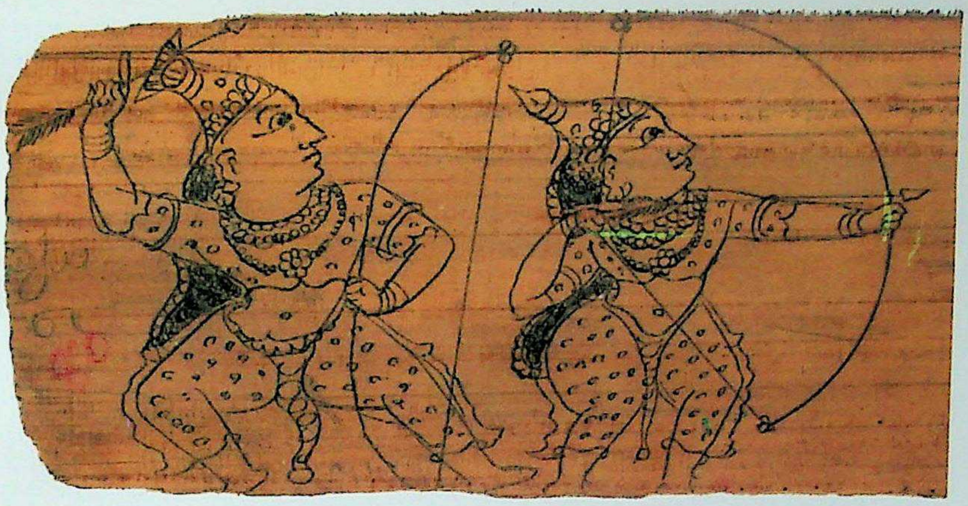
262. Rāma and Lakṣmaṇa remain prepared for war.



263. Battle between the army of monkeys and Kumbha-Nikumbha. The monkeys and their elephant fall down hit by the arrows of those demons.



264. Kumbha and Nikumbha against the monkey foes.



265. Rāma and Lakṣmaṇa fighting with the demons, Kumbha and Nikumbha.



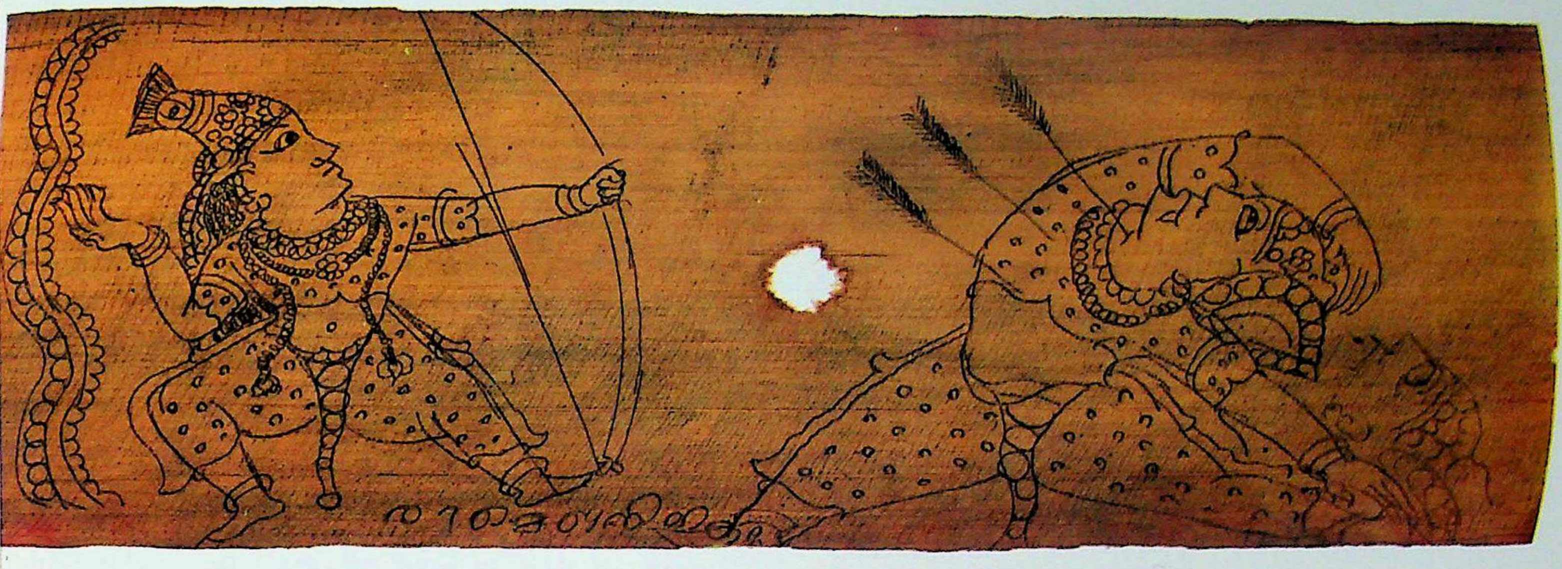
266. A scene of the war with Kumbha and Nikumbha. Many of the army men on both sides fall wounded.



267. Kumbha mortally wounded. The fall of Nikumbha remains suggested.



268. Battle between Rāma and Makarākṣa.



269. Makarākṣa falls dead.



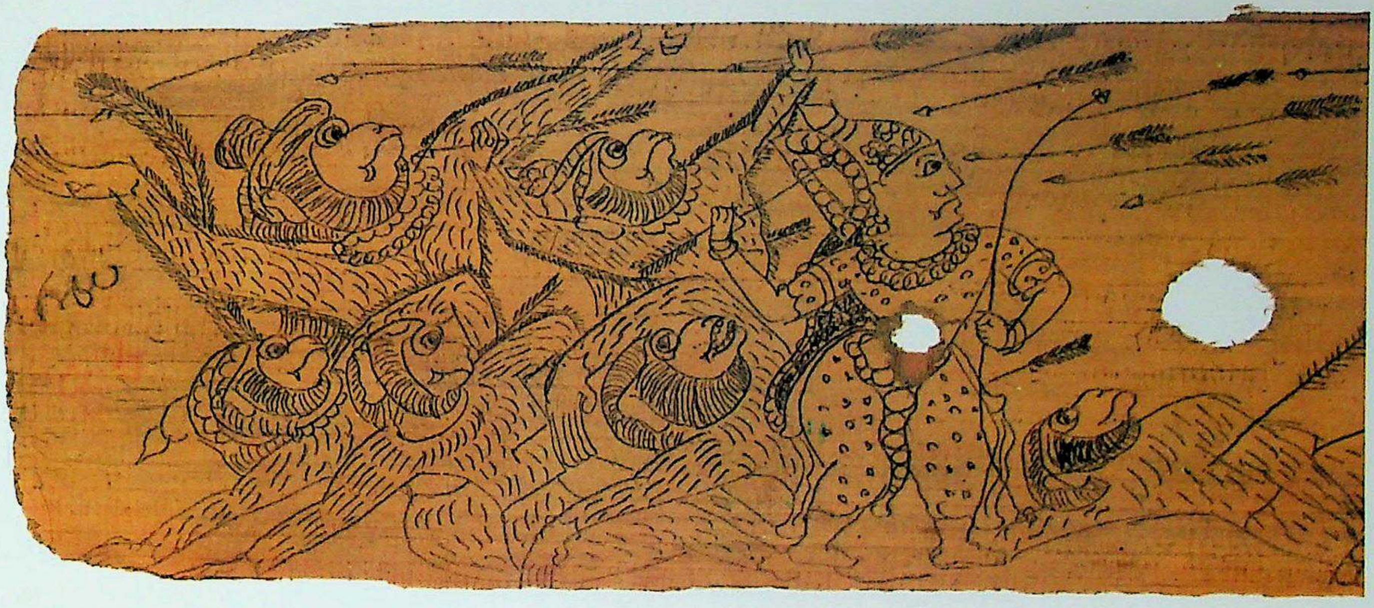
270. Lakṣmaṇa engaged in war with Meghanāda.



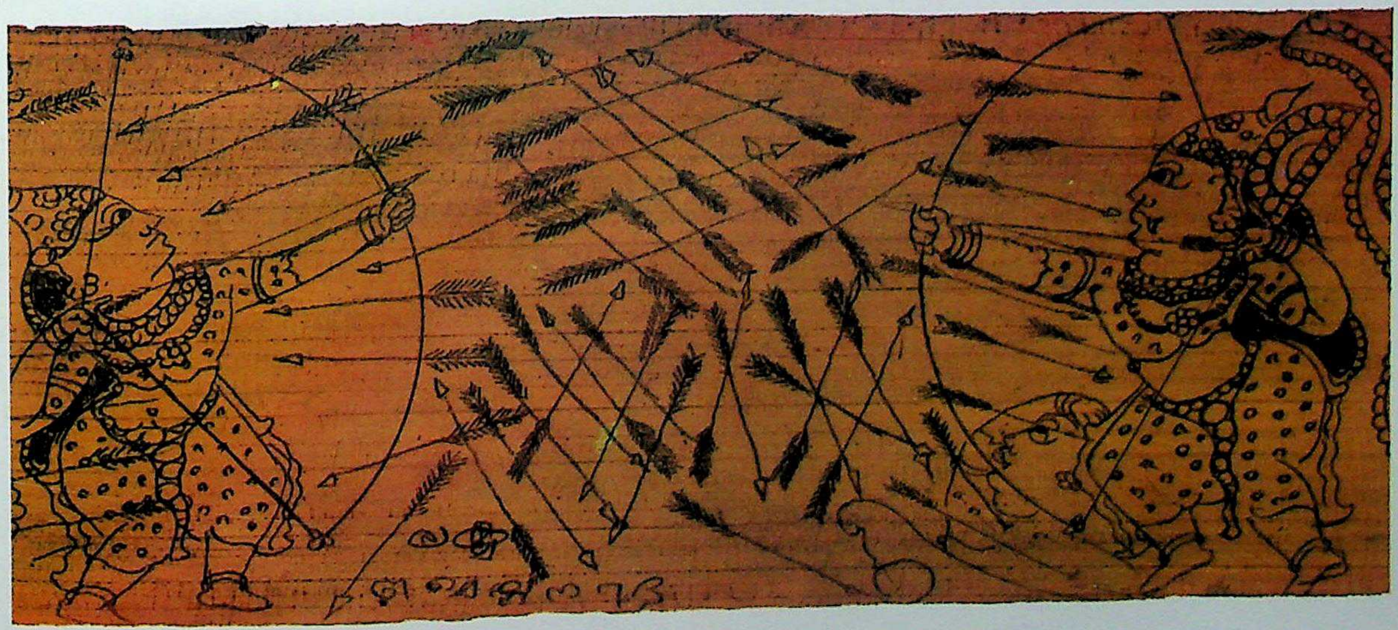
271. Meghanāda fights against Lakṣmaṇa.



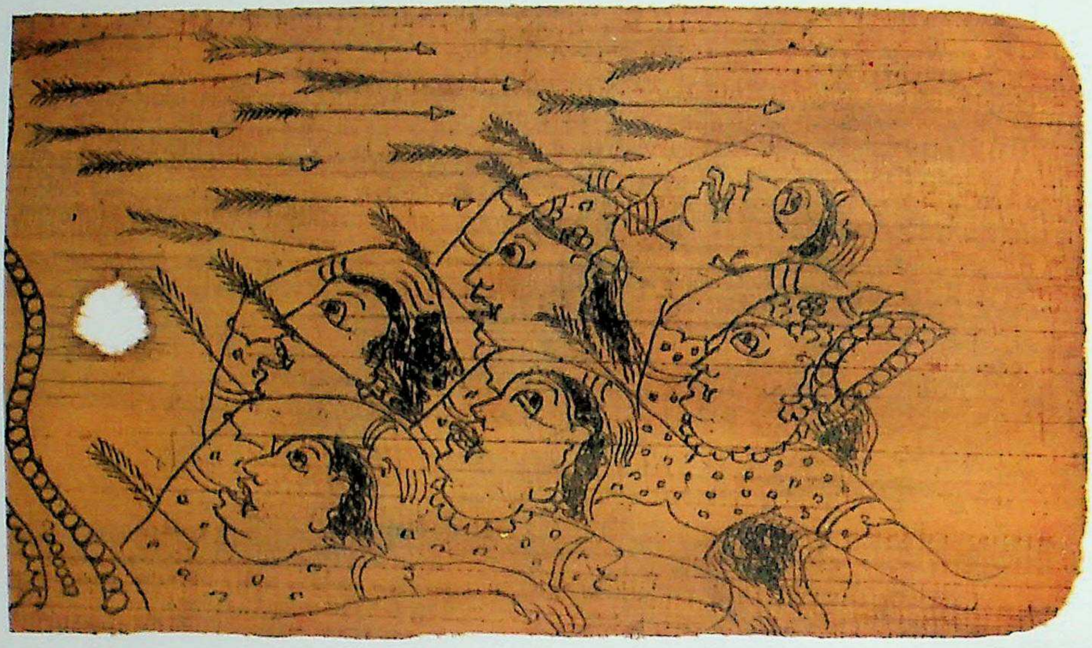
272. The wounded army on both sides.



273. Lakṣmaṇa amidst wounded monkeys.



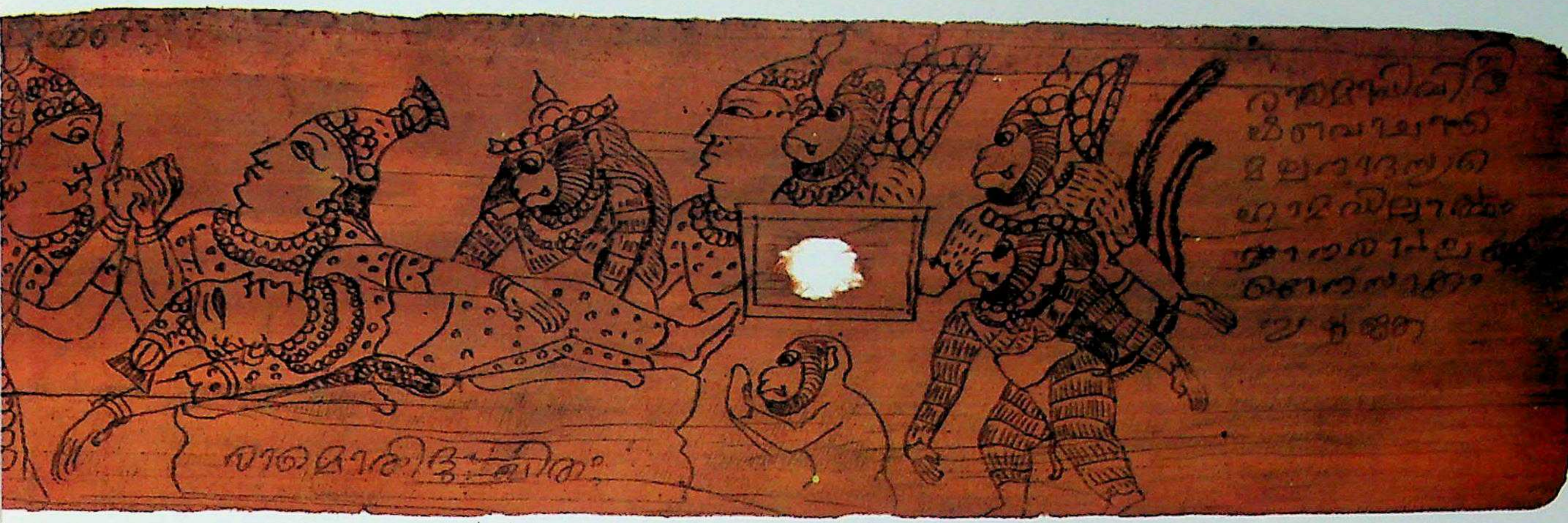
274. The war with Lakṣmaṇa and Meghanāda in all intensity.



275. The demons backing Meghanāda pierced by the arrows of Lakṣmaṇa.



276. Meghanāda kills the illusory Sītā.



277. Rāma becomes stricken with grief. Vibhīṣaṇa convinces Rāma that it is a deceipt.



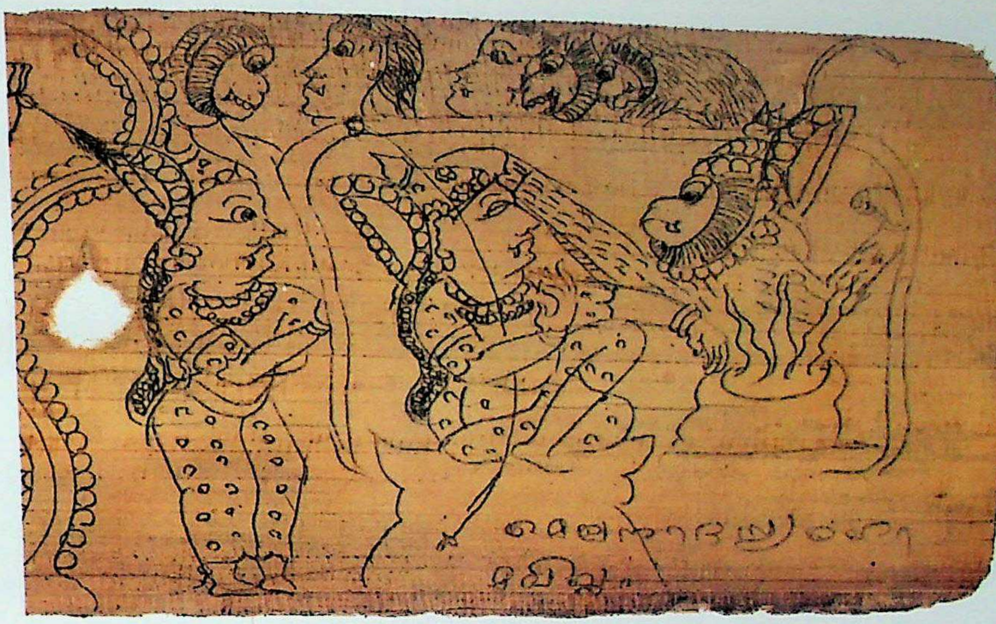
278. Taking it to be the real Sītā, Hanumān is aggrieved.



279. Advised by Vibhīṣaṇa Rāma sends Lakṣmaṇa along with some monkeys to obstruct the sacrifice of Meghanāda. Lakṣmaṇa salutes Rāma and goes on his mission.



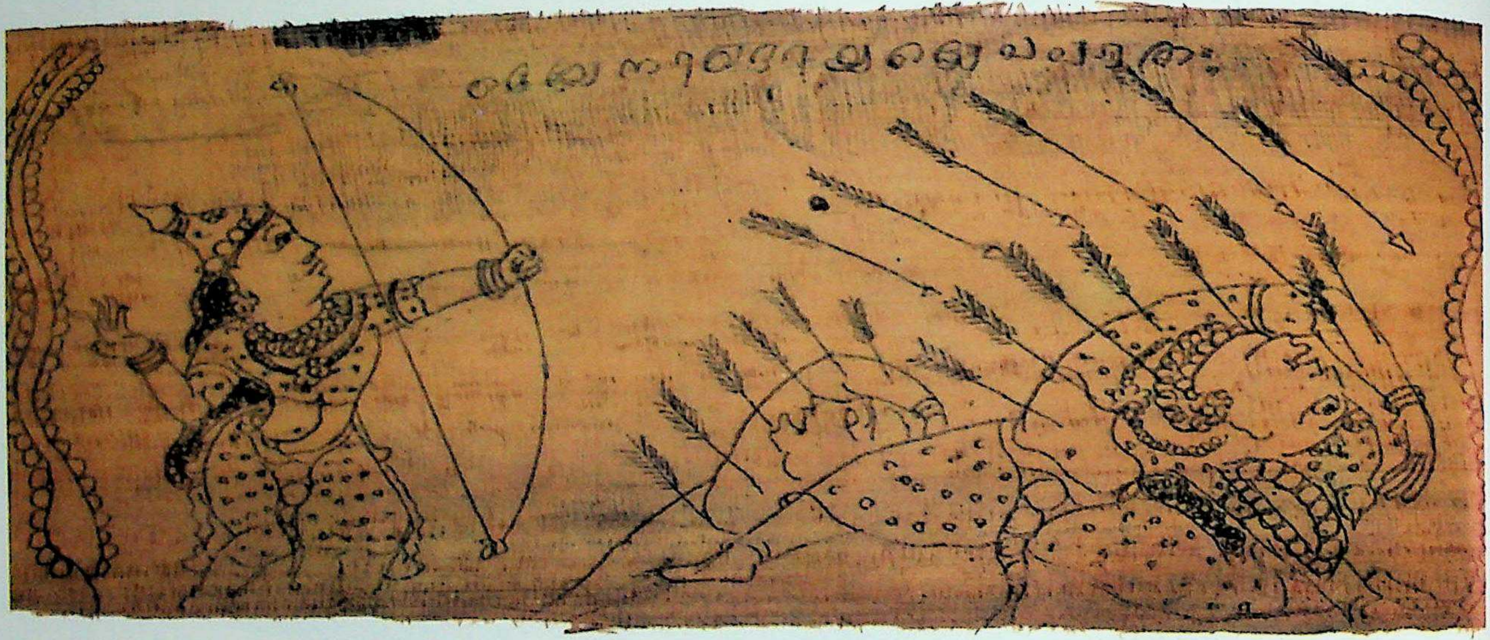
280. Lakṣmaṇa, Hanumān and Meghanāda.



281. The sacrifice of Meghanāda is obstructed by Hanumān.



282. On getting the news, Rāma embraces Lakṣmaṇa.



283. Lakṣmaṇa kills Meghanāda.



284. Rāvaṇa and Maṇḍodarī are in extreme grief at the death of their son.



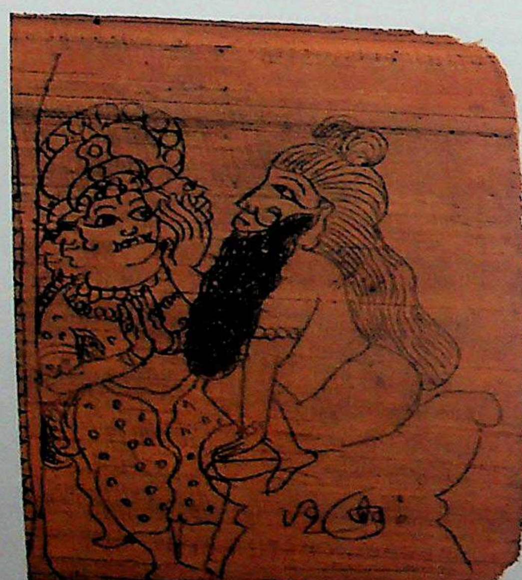
285. Rāma kills a host of demons.



286. A scene of the demons wounded or killed.



287. Rāvaṇa becomes terrified and goes to Śukra, the preceptor of the demons.



288. Rāvaṇa and Śukrācārya.



289. On the advice of Śukrācārya, Rāvaṇa starts a sacrifice in a secret cave.



290. Being informed by Vibhīsaṇa, Rāma sends the monkeys to obstruct the sacrifice, lest Rāvaṇa should become invincible.



291. Sāraṇa points out to the monkeys the secret cave.



292. The army of monkeys disturbs the sacrifice by attacking Rāvaṇa.



293. Failing in their attempt, the monkeys begin to molest Maṇḍodarī, wife of Rāvaṇa.



294. Rāvaṇa becomes angry and gets up from his meditation.



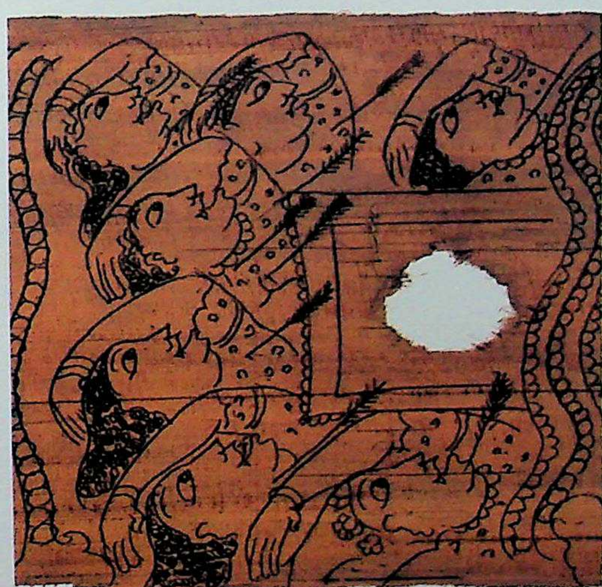
295. Rāvaṇa threatens to kill Sītā. Supārśva prevents him from the act.



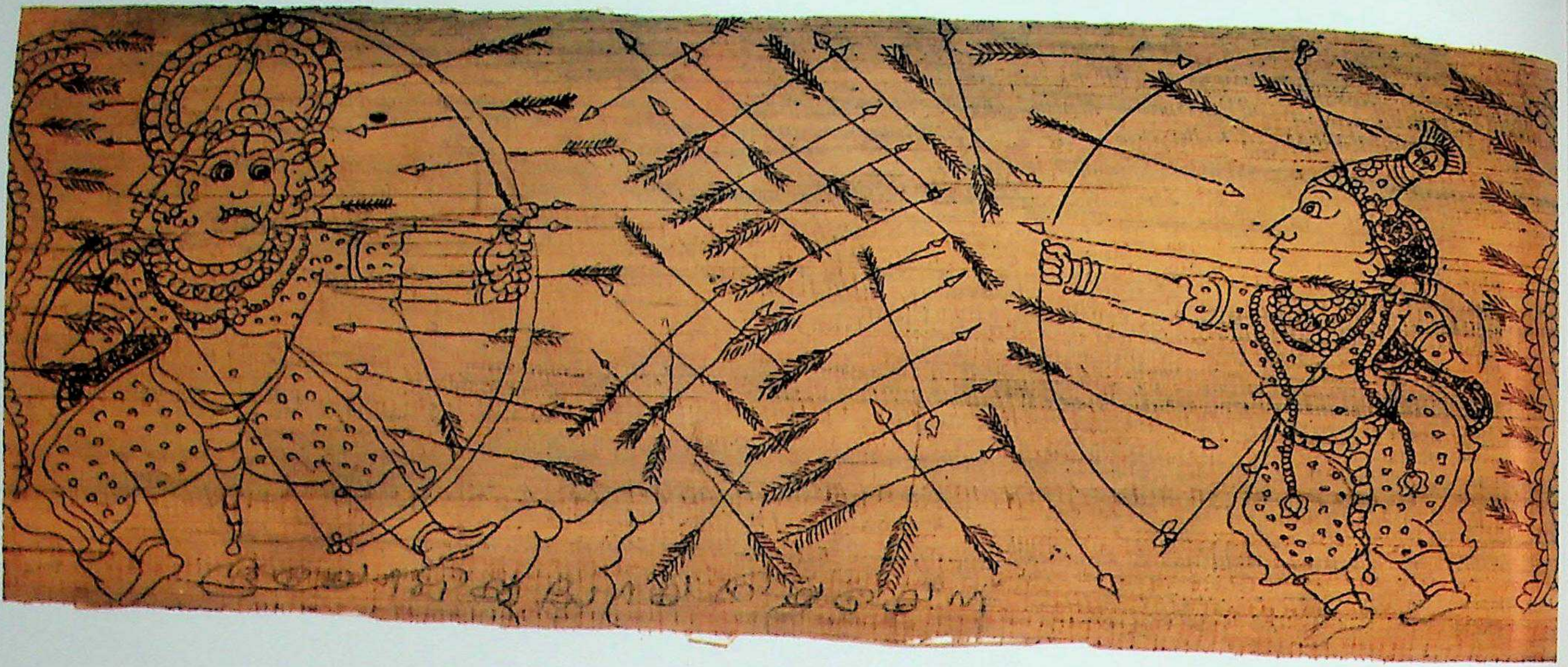
296. Rāvaṇa meets Rāma in battle.



297. Rāvaṇa (single-headed) consults Maṇḍodarī about the battle.



298. A scene of the demons fallen wounded or killed.



299. Rāvaṇa and Rāma in war. Here Rāvaṇa is found occupying a chariot.



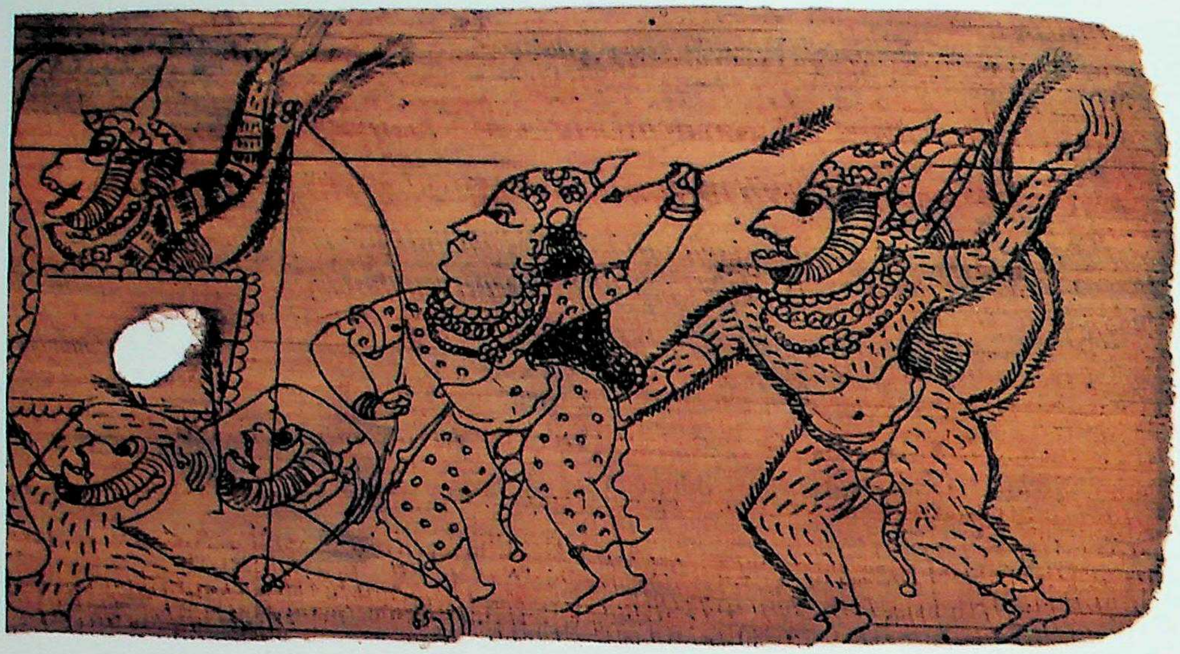
300. A scene of Lakṣmaṇa and the monkeys on the side of Rāma.



301. The wounded demons.



302. Rāvaṇa, heavily surrounded by the arrows of Rāma.



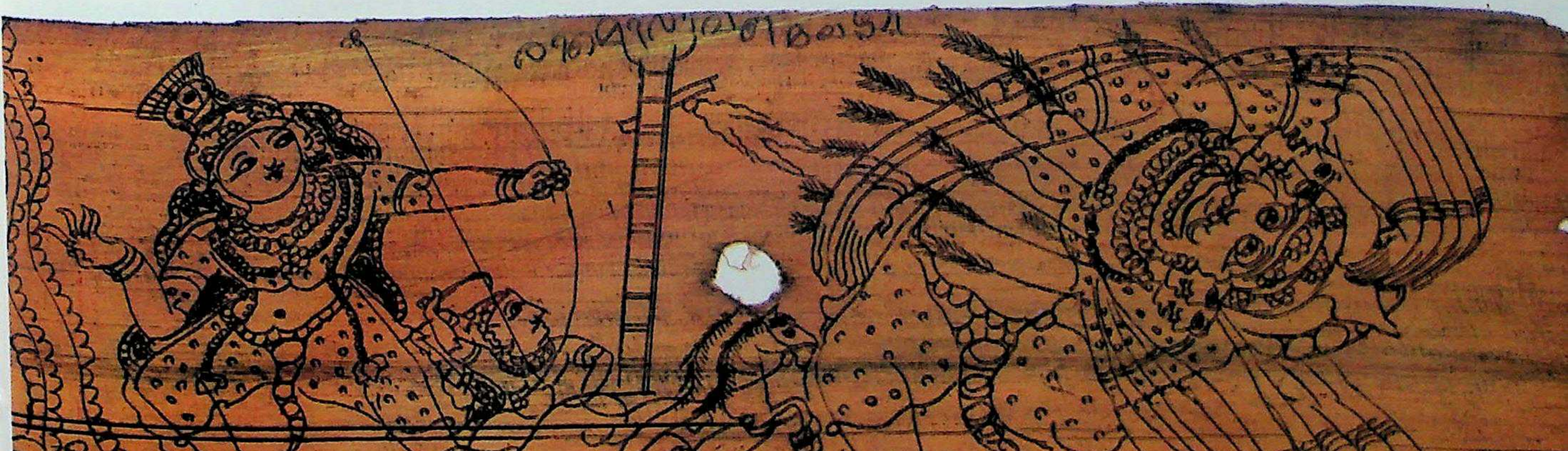
303. Lakṣmaṇa and Hanumān by the side of Rāma.



304. Sugrīva and Hanumān proceed to the side of Rāma.



305. Sugrīva and Hanumān hurry up.



306. Rāvaṇa falls mortally wounded.



307. Rāma kills remaining demons in a short while.



308. The battlefield where ravens make a feast of the corpses.



309. Another scene of the battlefield where jackals and vultures revel.



310. Brahma and other gods come and salute Rāma.



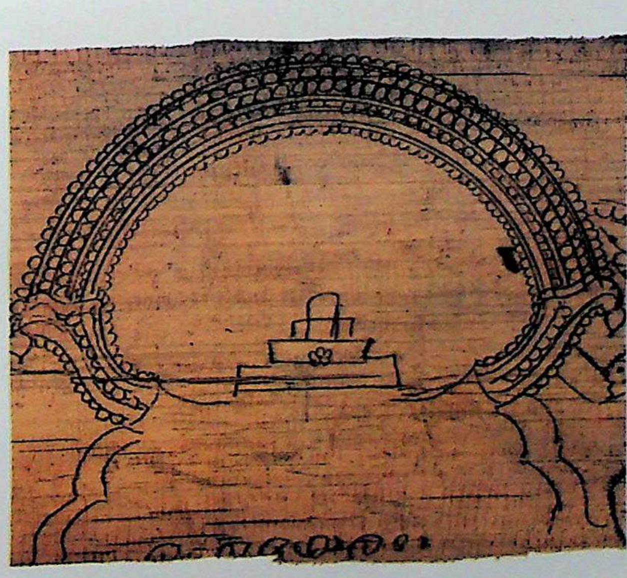
311. Illusory Sītā entires fire and the God of fire gives back the real Sītā to Rāma.



312. Sītā blesses Hanumān and the other monkeys.



313. The monkeys proceed to Rāmeśvara.



314. Śivaliṅga installed at Rāmeśvara.



315. Rāma and Lakṣmaṇa join the monkeys to celebrate the victory.



316. Rāma and Sītā in Ayodhyā in the company of his friends.



317. A monkey beating drum. Hanumān remains in supplication before his Lord.



318. Rāma is crowned king of Ayodhyā.

RĀMĀYAṆA IN PALM LEAF PICTURES
CITRARĀMĀYAṆA

NOTES

Each leaf in the manuscript of *Citrarāmāyaṇa* is divided into four or five columns generally. The story follows *Adhyātmarāmāyaṇa* or *Vālmīkirāmāyaṇa* in keeping with the taste of the artist and the viability of pictorial representation. At the time when the artist lived, there were only two *Rāmāyaṇas*, viz., the *Rāmāyaṇa* of Vālmīki and the *Adhyātmarāmāyaṇa*. The artist profusely makes use of the latter. Towards the close of the work, the influence of Vālmīki is prominent.

1 Folio 1 a — In this initial sequence, the artist straightaway introduces the subject matter without referring to the consultations of Daśaratha with his preceptors, prior to his dicision to perform the sacrifice, *Putrakāmesṭi*.

2 Folio 1 b — The event is described differently in both the *Rāmāyaṇas.* Accordingly, it is the God of Fire who appears with the divine sweet rice in a golden vessel and hands over the same directly to Daśaratha.

श्रध्दया हूयमानेऽग्नौ तप्तजम्बूनदप्रभः।
पायसं स्वर्णपात्रस्थं गृहीत्वोवाच हव्यवाट्।।
गृहाण पायसं दिव्यं पुत्रीयं देवनिर्मितम्।
लप्स्यसे परमात्मानं पुत्रत्वेन न संशयः।।
इत्युक्त्वा पायसं दत्वा राज्ञे सोऽन्तर्दधेऽनलः।। *Adhyātmarāmāyaṇa,* I. 3.7-9

3 Folio 1 c — वसिष्ठऋष्यशृङ्गाभ्यामनुज्ञातो ददौ हविः।
कौसल्यायै सकैकेय्यै अर्धमर्धं प्रयत्नतः।। ibid., I. 3.10

4 Folio 1 d — ततः सुमित्रा सम्प्राप्ता जगृध्नुः पौत्रिकं चरुम्।
कौसल्या तु स्वभागार्धं ददौ तस्यै मुदान्विता।
कैकेयी च स्वभागार्धं ददौ प्रीतिसमन्विता।। ibid., I. 3.11-12

5 Folio 2 a — A few signs of pregnancy are indicated.
उपभुज्य चरुं सर्वाः स्त्रियो गर्भसमन्विताः। ibid., I. 3.12

6 Folio 2 b — आविरासीज्जगन्नाथः परमात्मा सनातनः।
नीलोत्पलदलश्यामः पीतवासाश्चतुर्भुजः।।
सहस्रार्कप्रतीकाशः किरीटी कुञ्चितालकः।
शङ्खचक्रगदापद्मवनमालाविराजितः।।
अनुग्रहाख्यहृत्स्थेन्दुसूचकस्मितचन्द्रिकः।
करुणारससम्पूर्णविशालोत्पललोचनः।।
श्रीवत्सहारकेयूरनूपुरादि विभूषणः।
दृष्ट्वा तं परमात्मानं कौसल्या विस्मयाकुला।
हर्षाश्रुपूर्णनयना नत्वा प्राञ्जलिरब्रवीत्।। ibid., I. 3.15-19

उपसंहर विश्वात्मन्नदोरूपमलौकिकम्।
दर्शयस्व महानन्दबालभावं सुकोमलम्।। ibid., I. 3.29

7 Folio 2 c — ललितालिङ्गनालापैस्तरिष्याम्युत्कटं तमः।
यद्यदिष्टं तवास्त्यम्ब तत्तद्भवतु नान्यथा।। ibid., I. 3.30

इत्युक्त्वा मातरं रामो बालो भूत्वा रुरोद ह।
बालत्वेऽपीन्द्रनीलाभो विशालाक्षोऽतिसुन्दरः।। ibid., I. 3.35

8 Folio 2 d & e — कैकेयी चाथ भरतमसूत कमलेक्षणम्।
सुचित्रायां यमौ जातौ पूर्णेन्दुसदृशाननौ।। ibid., I. 3.38

9 Folio 3 a

अथ कालेन ते सर्वे कौमारं प्रतिपेदिरे।
उपनीता वसिष्ठेन सर्वविद्याविशारदाः।
धनुर्वेदे च निरताः सर्वशास्त्रार्थवेदिनः।। ibid. I. 3.59-60

कदाचित् कौशिकोऽभ्यागादयोध्यां ज्वलनप्रभः।
रामं द्रष्टुं परात्मानं जातं ज्ञात्वा स्वमायया।।
दृष्ट्वा दशरथो राजा प्रत्युत्थायाचिरेण तु।
वसिष्ठेन समागम्य पूजयित्वा यथाविधि।। ibid., I. 4.1-2

10 Folio 3 b

अहं पर्वणि सम्प्राप्ते दृष्ट्वा यष्टुं सुरान् पितॄन्।
यदारम्भे तदा दौत्या विघ्नं कुर्वन्ति नित्यशः।
मारीचश्च सुबाहुश्चापरे चानुचरास्तयोः।।
अतस्तयोर्वधार्थाय ज्येष्ठं रामं प्रयच्छ मे।
लक्ष्मणेन सह भ्रात्रा तव श्रेयो भविष्यति।। ibid., I. 4.5-7

आहूय राम रामेति लक्ष्मणेति च सादरम्।
आलिङ्ग्य मूर्ध्न्यवघ्राय कौशिकाय समर्पयत्।। ibid., I. 4.22

11 Folio 3 c

ततोऽति हृष्टो भगवान् विश्वामित्रः प्रतापवान्।
आशीभिरभिनन्द्याथ आगतौ रामलक्ष्मणौ।।
गृहीत्वा चापतूणीरबाणखड्गधरौ ययौ ibid., I. 4.23-24

12 Folio 3 d

किञ्चिद्देशमतिक्रम्य राममाहूय भक्तितः।
ददौ बलां चातिबलां विद्ये द्वे देवनिर्मिते।
ययोर्ग्रहणमात्रेण क्षुत्क्षामादि न जायते।। ibid., I. 4.24-25

Both *Vālmīkirāmāyāṇa* and *Adhyātmarāmāyaṇa* are silent as to the administering of these incantations to Lakṣmaṇa. However, the tradition in Kerala is that Lakṣmaṇa also receives them.

13 Folio 4 a

तत उत्तीर्य गङ्गां ते ताटकावनमागमन्।
विश्वामित्रस्तदा प्राह रामं सत्यपराक्रमम्।।
अत्रास्ति ताटका नाम राक्षसी कामरूपिणी।
बाधते लोकमखिलं जहि तामविचारयन्।।
तथेति धनुरादाय सगुणं रघुनन्दनः।
टङ्कारमकरोत्तेन शब्देनापूरयत् वनम्।।
तच्छ्रुत्वाऽसहमानौ या ताटका घोररूपिणी।
क्रोधसम्मूर्च्छिता राममभिदुद्राव मेघवत्।। ibid., I. 4.26-29

Tāṭa(ḍa)kā is the daughter of Suketu, wife of Sunda and mother of Mārīca. She was changed into a fiend by the sage Agastya whose penance she had disturbed.

14 Folio 4 b

तामेकेन शरेणाशु ताटयामास वक्षसि।
पपात विपिने घोरा वमन्ती रुधिरं बहु।। ibid., I. 4.30

Rāma is not unwilling to bend his arrow against a *woman,* since his father and the sage have sanctioned it.

15 Folio 4 c

The caption in the picture pertains to the subsequent scene.

16 Folio 4 d

ततोऽतिहृष्टः परिरभ्य रामं
मूर्धन्यवघ्राय विचिन्त्य किञ्चित्।
सर्वास्त्रजालं सरहस्यमन्त्रं
प्रीत्याभिरामाय ददौ मुनिन्द्रः। ibid., I. 4.33

17 Folio 5 a

सिद्धाश्रमं गताः सर्वे सिद्धचारणसेवितम्।
दर्शयस्व महाभाग कुतस्तौ राक्षसाधमौ।।
तथेत्युक्त्वा मुनिर्यष्टुमारेभे मुनिभिः सह।। ibid., I. 2.4

Mārīca is the son of Sunda and Tāṭakā. Subāhu, his brother, has become a demon by the curse of Agastya.

18 Folio 5b

मध्याह्ने ददृशाते तौ राक्षसौ कामरूपिणौ।
मारीचश्च सुबाहुश्च वर्षन्तौ रुधिरास्थिनी।।
रामोऽपि धनुरादाय द्वौ बाणौ संदधते सुधीः।
आकर्णान्तं समाकृष्य विससर्ज तयोः पृथक्।।
तयोरेकस्तु मारीचं भ्रामञ्छतयोजनम्।
पातयामास जलधौ तदद्भुतमिवाभवत्।।
द्वितोयोऽग्निमयो बाणः सुबाहुमजयत् क्षणात्।
अपरे लक्ष्मणेनाशु हतास्तदनुयायिनः।। ibid., I. 5.5-8

According to Vālmīki, Rāma outwits all the demons employing various missiles. Lakṣmaṇa remains just a witness. Mārīca seeking refuge in Rāma is not mentioned by Vālmīki or by the author of *Adhyātmarāmāyaṇa.* The artist does not picture the same, but states it in his caption.

19 Folio 5 c

विश्वामित्रस्तु सम्पूज्य पूजार्हं रघुनन्दनम्।
अङ्के निवेश्य चालिङ्ग्य भक्त्या बाष्पाकुलेक्षणः।।
भोजयित्वा सह भ्रात्रा रामं पक्वफलादिभिः।
पुराणवाक्यैर्मधुरैर्निनाय दिवसत्रयम्।। ibid., I. 5.10-11

20 Folio 6 a

Viśvāmitra tells Rāma and Lakṣmaṇa that they should go to the city of Mithilā, the capital of Videha, to see a sacrifice being performed there, and also to pay respects to the bow of Śiva kept there. On the way, they reach the vicinity of the Ganges, and see the hermitage of sage Gautama. Viśvāmitra narrates the story of Ahalyā on whom a curse has been inflicted by her husband, Gautama. According to the *Adhyātmarāmāyaṇa,* Ahalyā is cursed to remain on a stone observing penance until Rāma touches the stone with his leg.

यदा त्वदाश्रयशिलां पादाभ्यामाक्रमिष्यति।
तदैव धूतपादा त्वं रामं सम्पूज्य भक्तितः।। ibid. I. 5.31-32
दर्शयामास चाहल्यामुग्रेण तपसा स्थिताम्। ibid., I. 5.36

The artist follows the tradition that Ahalyā was cursed to be a stone. He effects a deviation, captioning that Rāma does not touch her with his leg, but makes a few particles of dust from his leg fall on her, to cure her of her curse. He might have been influenced by the following line in the *Adhyātmarāmāyaṇa* itself.

तव पादरजः स्पर्शं काङ्क्षते पवनाशना। ibid., I. 5.34

21 Folio 6 b

The splendid figure of Rāma gracing Ahalyā.

22 Folio 6 c

Ahalyā invokes Rāma. The *Adhyātmarāmāyaṇa* divotes eighteen verses (I. 5.43-60) for the purpose.

23 Folio 6 d

विश्वामित्रोऽथ तं प्राह राघवं सह लक्ष्मणम्।
गच्छामो वत्स मिथिलां जनकेनाभिपालिताम्।। ibid. I. 6.1

24 Folio 6 c

The tree has a raised platform around it. Adjucent to the tree, there is a hut. These are the clues which the artist gives to suggest a long journey.

25 Folio 7 a

विदेहस्य पुरं प्राक्त्रृषिवाटं समाविशत्।
प्राप्तं कौशिकमाकर्ण्य जनकोऽतिमुदान्वितः।
पूजाद्रव्याणि सङ्गृह्य सोपाध्यायः समाददौ।
दण्डवत् प्रणिपत्याथ पूजयामास कौशिकम्।। ibid. I. 6.6-9

26 Folio 7 b

In keeping with propriety, the artist draws only four men carrying the bow instead of 5,000 (as in the sources).

एवं वदति मौनीश आगताश्चापवाहकाः।
चापं गृहीत्वा बलिनः पञ्चसाहस्रसङ्ख्यकाः।
घण्टाशतसमायुक्तं मणिवज्रादिभूषितम्।। ibid., I. 6. 21-22

27 Folio 7 c दर्शयामास रामाय मन्त्री मन्त्रयतां वरः।
दृष्ट्वा रामः प्रहृष्टात्मा वद्ध्वा परिकरं दृढम्।। ibid., I. 6.23

28 Folio 7 d गृहित्वा वामहस्तेन लीलया तोलयन् धनुः।
आरोपयामास गुणं पश्यत्स्वखिलराजसु।। ibid., I. 6.24

29 Folio 8 a The bow breaks at the point held by Rāma with his left hand.
ईषदाकर्षयामास पाणिना दक्षिणेन सः।
बभञ्जाखिलहृत्सारो दिशः शष्देन पूरयन्।। ibid., I. 6.25

30 Folio 8 b & c The lamp is indicative of the auspicious ceremony of marriage that is to follow. There is an understanding that he who strings the bow will be the bridegroom of Sītā. On Rāma's breaking the bow, Sītā draws near to garland him as a token of her choice of him as her husband.
सीता स्वर्णमयीं मालां गृहीत्वा दक्षिणे करे।
स्मितवक्त्रा स्वर्णवर्णा सर्वाभरणभूषिता।।
मुक्ताहारैः कर्णपत्रैः क्वणच्चरणनूपुरा।
दुकूलपरिसेविता वस्त्रान्तर्व्यञ्जितस्तनी।।
रामस्योपरि निक्षित्य स्मयमाना मुदं ययौ।। ibid. I. 6.29-30

31 Folio 8 d A cration of the artist's imagination.

32 Folio 8 e Rāma in the home of Janaka after his marriage. Those who stand beside include his brothers who have chosen the sisters of Sītā as their wives.
ततः सीतां करे धृत्वा साक्षतोदकपूर्वकम्।
रामाय प्रददौ प्रीत्या पाणिग्रहविधानतः।।
ऊर्मिलां चौरसीं कन्यां लक्ष्मणाय ददौ मुदा।
तथैव श्रुतकीर्तिं च माण्डवीं भ्रातृकन्यके।
भरताय ददावेकां शत्रुघ्नायापरां ददौ।। ibid., I. 6. 54-56

33 Folio 9 a Daśaratha, along with his sons and daughters-in-law, leaves for Ayodhyā. On the way he happens to see certain omens of a danger in store for them. He consults Vasiṣtha to know the course he has to follow. Vasiṣtha consoles him saying that some fear may arise, but it will soon vanish away.
नत्वा वसिष्ठं प्रप्रच्छ किमिदं मुनिपुङ्गव।
निमित्तानीह दृश्यन्ते विषमाणि समन्ततः।।
वसिष्ठस्तमथ प्राह भयमागामि सूच्यते।
पुनरप्यभयं तेऽद्य शीघ्रमेव भविष्यति।। ibid. I. 7.2-3

34 Folio 9 b ततो व्रजन् ददर्शाग्रे तेजोराशिमुपस्थितम्।
कोटिसूर्यप्रतीकाशं विद्युत्पुञ्जसमप्रभम्।।
तेजोराशिं ददर्शाथ जामदग्न्यं प्रतापवान्।
नीलमेघनिभं प्रांशुं जटामण्डलमण्डितम्।।
धनुः परशुपाणिञ्च साक्षात् कालमिवान्तकम्।। ibid., I. 7.5-7

35 Folio 9 c तं दृष्ट्वा भयसन्त्रस्तो राजा दशरथस्दा।
अर्घ्यादिपूजां विस्मृत्य त्राहि त्राहीति चाब्रवित्।। ibid. I. 7-9

36 Folio 9 d The grief of the women in the company of Daśaratha knows no bounds. They support their heads with hands and remain with downcast eyes.

37 Folio 10 a

रामो दाशरथिर्वीरो वीक्षितं भार्गवं रुषा।
धनुराच्छिद्य तद्धस्तादारोप्य गुणमञ्जसा।
तूणीराद् बाणमादाय सन्धायाकर्ष्य वीर्यवान्।
उवाच भार्गवं रामं श्रुणु ब्रह्मन् वचो मम।
लक्ष्यं दर्शय बाणस्य ह्यमोघो मम सायकः।। ibid. I. 7.15-17

38 Folio 10 b

Having reachd Ayodhyā, the party lives happily.

ततः प्रीतेन मनसा स्वस्थचित्तः पुरं ययौ।
रामलक्ष्मणशत्रुघ्नभरताः देवसम्मिताः।
स्वां स्वां भार्यामुपादाय रेमिरे स्वस्वमन्दिरे। ibid., I. 7.51-52

Bālakāṇḍa Ends

39 Folio 11 a

आहूय मन्त्रिणं राजा सुमन्त्रं मन्त्रिसत्तमम्।
आज्ञापयति यद्यत्त्वां मुनिस्तत्तत्समानय।
यौवराज्येऽभिषेक्ष्यामि श्वोभूते रघुनन्दनम्।। ibid., II. 2.6-7

40 Folio 11 b

तमुवाच महातेजा वसिष्ठो ज्ञानिनां वरः। ibid., II. 2.8

41 Folio 11 c

Daśaratha and Sumantra give a patient listening to Vasiṣṭha. They also confer with each other about the coronation of Rāma.

42 Folio 11 d

Ministers of Daśaratha getting ready to execute the orders.

43 Folio 11 e

चतुर्दन्तः समायातु ऐरावतकुलोद्भवः। ibid., II. 2.10

The elephant is decorated in the conventional style. A bell adorns its neck.

44 Folio 12 a

The city assumes a festive look with festoons and flags.

45 Folio 12 b

Kaikeyī relaxes in her apartment, untouched by any evil design at present.

46 Folio 12 c

Mantharā, the hunch-back, comes to instigate Kaikeyī to the evil she harbours in her mind. She meets her mistress, divulges the same with positive results and even elicits a word of promose from the queen.

47 Folio 12 d

Confusion rules Kaikeyī for a moment. Daśaratha who happens to come over there takes her to be in love-quarrel, and tries to pacify her. He goes to the extent of saying that he is ready to do anything to make her happy, even to reject Rāma who is dearer than his own life.

मम प्राणान् प्रियतरो रामो राजीवलोचनः।
तस्योपरि शपे ब्रूहि त्वद्धितं तत्करोम्यहम्।। ibid II. 3.14

48 Folio 12 e

Daśaratha learns from Kaikeyī her evil designs. She wants to crown Bharata as the heir-apparent, and send Rāma to exile in the forest for fourteen years. She has been using the two boons once granted by Daśaratha, and the king now turns perplexed in the extreme.

तद् द्वयं न्यासभूतं मे स्थापितं त्वयि सुव्रत।
तत्रैकेन वरेणाशु भरतं मे प्रियसुतम्।।
एभिः सम्भृतसम्भारैर्यौवराज्येऽभिषेचय।
अपरेण वरेणाशु रामो गच्छतु दण्डकान्।।
मुनिवेषधरः श्रीमन् जटावल्कलभूषणः।
चतुर्दश समास्तत्र कन्दमूलफलाशनः।।
पुनरायातु तस्यान्ते वने वा तिष्ठतु स्वयम्।
प्रभाते गच्छतु वनं रामो राजीवलोचनः।। ibid., II. 3.18-19

49 Folio 13 a

Rāma receives the news of these developments in the palace, but remains unperturbed.

50 Folio 13 b

पितुः समीपं सङ्गम्य ननाम चरणौ पितुः। ibid., II. 3.51

51 Folio 13 c — इत्युक्त्वा तु परिक्रम्य मातरं द्रष्टुमाययौ। ibid., II 3.78

52 Folio 13 d — रामं दशरथं विद्धि मां विद्धि जनकात्मजाम्।
अयोध्यामटवीं विद्धि गच्छ तात यथासुखम्।। *Vālmīkirāmāyaṇa*, II. 40.10

53 Folio 14 a — रामः सीता लक्ष्मणश्च जग्मुः सर्वे नृपालयम्। *Adhyātmarāmāyaṇa*, II. 4.86-83

54 Folio 14 b — Vasiṣṭha blesses Rāma.

55 Folio 14 c — Rāma and Lakṣmaṇa, leaving for the forest, are pictured still with their royal head-gear, even though the sorces describe them as wearing bark-garments. This device is meant to help identification.

56 Folio 14 d — सीतातृतीयानारूढान् दृष्ट्वा धृष्टमचोदयत्।
सुमन्त्रः सम्मतानश्वान् वायुवेगसमान् जवे।। ibid., II. 47.17

57 Folio 15 a — The party having reached the bank of the Ganges, Guha rushes forward to salute Rāma.
रामस्याग्रे विनिक्षिप्य दण्डवत् प्रापतद् भुवि।
गुहमुत्थाप्य तं तूर्णं राघवः परिषस्वजे।। ibid., II. 5.63

58 Folio 15 b — Guha ferries Rāma and others across the Ganges.
गुहस्य हस्तमालम्ब्य स्वयं चारोहदच्युतः।
आयुधादीन् समारोप्य लक्ष्मणोऽप्यारुरोह च।
गुहस्तां वाटयामास ज्ञातिभिः सहितः स्वयम्।। ibid., II. 6.20

59 Folio 15 c — ततो रामस्तु वैदेह्या लक्ष्मणेन समन्वितः।
भरद्वाजाश्रमपदं गत्वा बहिरुपस्थितः।। ibid., II. 6.29

60 Folio 16 a — प्रययौ चित्रकूटाद्रिं वाल्मीकेर्यत्र चाश्रयः।
गत्वा रामोऽथ वाल्मीकेराश्रमं ऋषिसङ्कुलम्।। ibid., II. 6.43

61 Folio 16 b — The effect of the forest of Citrakūṭa is brought about with dexterity. Something like a beak is portrayed amidst the foliage.

62 Folio 16 c — यत्र मे सुखवासाय भवेत् स्थानं वदस्व तत्।
सीतया सहितः कालं किञ्चिदत्र नयाम्यहम्।। ibid. II 6 6.50-51

63 Folio 16 d — वसिष्ठस्तमुवाचेदं पिता ते रघुनन्दन।
त्वद्वियोगाभितप्तात्मा त्वामेव परिचिन्तयन्।
राम रामेति सीतेति लक्ष्मणेति ममार ह।। ibid., II. 9.13
The news of Daśaratha's death is received by them with head hung down.

64 Folio 17 a — The density of the forest stressed.

65 Folio 17 b — अन्वगात् सीतया भ्रात्रा ह्यत्रेराश्रममुत्तमम्।
सर्वत्र सुखसंवासं जनसम्बाधवर्जितम्।। ibid., II. 9.79

66 Folio 17 c — दिव्ये ददौ कुण्डले द्वे निर्मिते विश्वकर्मणा।
दुकूले द्वे ददौ तस्यै निर्मले भक्तिसंयुता।
अङ्गरागं च सीतायै ददौ दिव्यं शुभानना। ibid., II. 9-89

67 Folio 17 d — The background of the forest is again stressed.

Ayodhyākāṇḍa Ends

68 Folio 18 a — तारयिष्यामहे युष्मान् वयमेव क्षणादिह।
ततो नावि समारोप्य सीतां राघवलक्ष्मणौ।
क्षणात् सन्तारयामासुर्नदीं मुनिकुमारकाः।। ibid., III. 1.8-9
The sense of plurality is suggested by a single figure for the obvious reason of ease in drawing.

69 Folio 18 b

ततोऽतिविपिनं घोरं झिल्लीझङ्कारनादितम्।
नानामृगगणाकीर्णं सिंहव्याघ्रादिभषीणम्।।
राक्षसैर्घोररूपैश्च सेवितं रोमहर्षणम्।
प्रविश्य विपिनं घोरं रामो लक्ष्मणमब्रवीत्।।
इतः परं प्रयत्नेन गन्तव्यं सहितेन मे।
धनुर्गुणेन संयोज्य शरानपि करे दधत्।।
अग्रे यास्याम्यहं पश्चात् त्वमन्वेहि धनुर्धरः।
आवयोर्मध्यगा सीता मायेवात्मपरात्मनोः।। ibid., III. I.10-13

70 Folio 18 c — Lakṣmaṇa acts accordingly.

71 Folio 18 d — The density of the forest stressed again.

72 Folio 19 a — A portion of the dense forest.

73 Folio 19 b

इत्यं भाषमाणो वै जग्मतुः सार्धयोजनम्। ibid., III. I.15

74 Folio 19 c — The density of the forest is highlighted again.

75 Folio 20 a — Animals and birds occupy the portion of the forest wherefrom Virādha emerges.

ततो ददृशुरायान्तं महासत्त्वं भयानकम्।
करालदंष्ट्रवदनं भीषयन्तं स्वगर्जितैः।
वामांसे न्यस्तशूलाग्रग्रथितानेकमानवम्।
भक्षयन्तं गजव्याघ्रमहिषं वनगोचरम्।। ibid., III. 1.17

76 Folio 20 b

व्यादाय वक्त्रं बाहुभ्यां शूलमादय सत्वरम्।
मां न जानासि राम त्वं, विराधं लोकविश्रुतम्।। ibid., III. 1.27-28

77 Folio 20 c

रामश्छिच्छेद तद्बाहू शरेण प्रहसन्निव। ibid., III. 1.30

78 Folio 20 d

सज्जीकृतधनुस्तिष्ठ मा भैर्जनकनन्दिनी।
इत्युक्त्वा बाणमादाय स्थितो राम इवाचलः।। ibid., III. 1.21

79 Folio 20 e

ततोऽर्धचन्द्राकारेण बाणेनास्य महच्छिरः।
चिच्छेद रुधिरौघेण पपात धरणीतले।। ibid., III. 1.33-34

80 Folio 21 a — Virādha is really Jāmbavān, a Vidyādhara, under a curse. Being killed by Rāma he is emancipated from his curse, and assumes his old form. He pays his respects to Rāma and departs to heaven.

The name of Tumburu is given by the artist following Vālmīki. *Adhyātmarāmāyaṇa* does not mention his name.

विराधकायादतिसुन्दराकृति-
र्विभ्राजमानो विमलाम्बरावृतः।
प्रतप्तचामीकरचारुभूषणो
व्यदृश्यताग्रे गगने रविर्यथा।। ibid., III. 1.36

81 Folio 21 b

विराधः स्वर्गते रामो लक्ष्मणेन च सीतया।
जगाम शरभङ्गस्य वनं सर्वसुखावहम्।। ibid., III. 2.1

82 Folio 21 c

शरभङ्गस्ततो दृष्ट्वा रामं सौमित्रिणा सह।
आयान्तं सीतया सार्धं सम्भ्रमादुत्थितः सुधीः। ibid., III. 21.1

83 Folio 21 d — A huge tree on a circular platform sheltering pedestrians.

84 Folio 21 e

एवं क्रमेण सम्पश्यन् ऋषीणामाश्रमान् विभुः।
सुतीक्ष्णस्याश्रमं प्रागात् प्रख्यातमृषिसङ्कुलम्।। ibid. III. 2.25

85 Folio 22 a
गुरुं ते द्रष्टुमिच्छामि ह्यगस्त्यं मुनिनायकम्।
किञ्चित् कालं तत्र वस्तुं मनो मे त्वरयत्यलम्।
सुतीक्ष्णोऽपि तथेत्याह श्वो गमिष्यामि राघव।
अहमप्यागमिष्यामि चिराद् दृष्टो महामुनिः। ibid., III. 2. 39-40

85 Folio 22 b
The distance they have to cover is suggested by drawing a hut or a tree or both as usual.

87 Folio 22 c
अथ प्रभाते मुनिना समेतो
रामः ससीतः सहलक्ष्मणेन।
अगस्त्यसम्भाषणलोलमानसः।
शनैरगस्त्यानुजमन्दिरं ययौ।। ibid., III 2.41

88 Folio 22 d
बहिरेवाश्रमस्याथ स्थित्वा रामोऽब्रवीन्मुनिम्।
सुतीक्ष्ण गच्छ त्वं शीघ्रमागतं मां निवेदय।। ibid., III. 31

89 Folio 23 a
Meanwhile the sages familiarise themselves with Rāma.

90 Folio 23 b
A host of sages of Daṇḍaka.

91 Folio 23 c
मार्गे व्रजन् ददर्शाथ शैलशृङ्गमिव स्थितम्।
वृद्धं जटायुषं रामः किमेतदिति विस्मितः।। ibid., III. 4.1

92 Folio 23 d
वधार्होऽहं न ते राम. पितुस्ते प्रियः सखा।
जटायुर्नाम भद्रं ते गृध्रोऽहं प्रियकृत्तव।।
पञ्चवट्यामहं वत्स्ये तवैव प्रियकाम्यया।
मृगयार्थं कदाचित्तु प्रयाते लक्ष्मणेऽपि च।।
सीता जनककन्या मे रक्षितव्या प्रयत्नतः।। ibid., III. 4.3-6

93 Folio 24 a
तस्मिन् काले महारण्ये राक्षसी कामरूपिणी।
विचचार महासत्त्वा जनस्थाननिवासिनी।
एकदा गौतमीतीरे पञ्चवट्याः समीपतः।
पद्मवज्राङ्कुशाङ्कानि पदानि जगतीपतेः।।
दृष्ट्वा कामपरीतात्मा पादसौन्दर्यमोहिता। ibid., III. 5 1-4

94 Folio 24 b
विविक्ते जनसम्बन्धवर्जिते नीरुजस्थले।
विनोदयन् जनकजां लक्ष्मणेन विपश्चिता।।
अध्युवास सुखं रामो देवलोक इवापरः। ibid., 4.8-9

95 Folio 24 c
धनुर्बाणधरो नित्यं रात्रौ जागर्ति सर्वतः। ibid., III. 4.13

96 Folio 24 d
तत्र सा तं रमानाथं सीतया सह संस्थितम्।
कन्दर्पसदृशं रामं दृष्ट्वा कामविमोहिता।। ibid., III. 5.4
एहि राम. मया सार्धं रमस्व गिरिकानने।। ibid., III. 5.11

97 Folio 25 a
इमां विरूपामसतीमतिमत्तां महोदरीम्।
राक्षसीं पुरुषव्याघ्र विरूपयितुमर्हसि।। *Vālmīkirāmāyaṇa*, III. 18.20

98 Folio 25 b
ततो रामाज्ञया खड्गमादाय परिगृह्यताम्। *Adhyātmarāmāyaṇa*, III. 5.19

99 Folio 55 c
चिच्छेद नासां कर्णौ च लक्ष्मणो लघुविक्रमः। ibid., III. 5.20

100 Folio 26 d
सा विक्षरन्ती रुधिरं बहुधा घोरदर्शना।
प्रगृह्य बाहू गर्जन्ती प्रविवेश महावनम्। *Vālmīkirāmāyaṇa*, III. 18.24

101 Folio 26 a
ततस्तु सा राक्षससङ्घसंवृतं खरं जनस्थानगतं विरूपिता।
उपेत्य तं भ्रातरमुग्रदर्शनं पपात भूमौ गगनाद्यथा शशिः।। ibid., III. 18.25

102 Folio 26 b
इति तस्यां ब्रुवाणायां चतुर्दश महबलान्।
व्यादिदेश खरः क्रुद्धो राक्षसानन्तकोपमान्।। ibid., III. 19.22

103 Folio 26 c
ततः शूर्पणखा घोरा राघवाश्रममागता।
रक्षसामचचक्षे तौ भ्रतरौ सह सीतया।। ibid., III. 20.1

104 Folio 27 a
मुहूर्तं भव सौमित्रे सीतायाः प्रत्यनन्तरः।
इमानस्या वधिष्यायि पदवीमागतानिह।।

105 Folio 27 b
राघवोऽपि महच्चापं चामिकरविभूषितम्।
चकार सज्यं धर्मात्मा तानि रक्षांसि चाब्रवीत्।। ibid., III. 20.6

106 Folio 27 c
गृहीत्वा धनुरायम्य लक्ष्यानुद्दिश्य राक्षसान्।
मुमोच राघवो बाणान् वज्रानिव शतक्रतुः।।
रुक्मपुङ्खाश्च विशिखाः प्रदीप्ता हेमभूषणाः।
ते भित्वा रक्षसां वेगाद्वक्षांसि रुधिराप्लुताः।।
विनिष्पेतुस्तदा भूमौ न्यमज्जन्ताशनिस्वनाः।।
ibid., III. 21.21-20

107 Folio 27 d
तान् भूमौ पतितान् दृष्ट्वा रक्षसी क्रोधपूर्च्छिता।
परित्रस्ता पुनस्तत्र व्यसृजत् भैरवस्वनान्।। ibid., III. 21.23

108 Folio 28 a
निपातितान् प्रेक्ष्य रणे तु राक्षसान् प्रधाविता शूर्पणखा पुनस्ततः।
वधञ्च तेषां निखिलेन रक्षसां शशंस सर्वं भगिनी खरस्य सा।। ibid., III. 20.27

109 Folio 28 b
सा नदन्ती महानादं जवाच्छूर्पणखा पुनः।
उपगम्य खरं सा तु किञ्चित् संशुष्कशोणिता।
पपात पुनरेवार्ता सनिर्यासेव वल्लरी।। ibid., III. 20.24-25

निपातितान् प्रेक्ष्य रणे तु राक्षसान्
प्रधाविता शूर्पणखा पुनस्ततः।
वधं च तेषां निखिलेन रक्षसां
शशंस सर्वं भगिनी खरस्य सा।। ibid. III. 20.27

110 Folio 28 c
Khara seeks necessary instruction from Rāvaṇa.

111 Folio 28 d
ध्वजनिस्त्रिंशसम्पन्नं किङ्किणीजालभूषितम्।
सदश्वयुक्तं सोऽमर्षादारुरोह रथं खरः।। ibid., III. 22.16

प्रवृद्धमन्युस्तु खरः खरस्वनो रिपोर्वधार्थं त्वरितो यथान्तकः।
आचूचुदत् सारथिमुन्नदन् भृशं महाबलो मेघ इवाश्मवर्षवान्।। ibid., III. 22.26

112 Folio 29 a
तमापतन्तं बाणौधैच्छित्वा रामः प्रतापवान्।
रोषमाहारयत्तीव्रं निहन्तुं समरे खरम्।। ibid., III. 30.10

113 Folio 29 b
स वृत्र इव वज्रेण फेनेन नमुचिर्यथा।
बलो वेन्द्राशनिहतो निपपात हतः खरः।। ibid., III. 30.28

114 Folio 30 a
सा दृष्ट्वा कर्म रामस्य कृतमन्यैः सुदुष्करम्।
जगाम परमोद्विग्ना लङ्कां रावणपालिताम्।। ibid., III. 32.3

115 Folio 30 b
सौवर्णवर्णो मृगो भूत्वा चित्रो रजतबिन्दुभिः।
आश्रमे तस्य रामस्य सीतायाः प्रमुखे चर।। ibid., III. 36.18

116 Folio 30 c
Under pressure from Rāvaṇa, Mārīca assumes the form of a golden deer to intice sītā.
इत्युक्त्वा रथमास्थाप्य गतो रामाश्रामं प्रति।
शुद्धजान्बूनदप्रख्यो मृगोऽभूत् रौप्याबिन्दुकः।। *Adhyātmarāmāyaṇa*, ibid., III. 6.38

117 Folio 31 a — Rāma asks Sītā to remain concealed in fire after leaving her image (called Māyāsītā) to accompany him hereafter until the assassination of Rāvaṇa. It is believed that Sītā has three forms: (1) Premā living at Ayodhyā for ever, (2) Lakṣmī accompanying Rāma during his exile in the forest, and (3) Mūlaprakṛti or Māyā or Vedavatī who goes to Laṅkā.

त्वं तु छायां तदाकारां स्थापयित्वोटजे विश।
अग्नावदृश्यरूपेण वर्षं तिष्ठ ममाज्ञया।। — ibid., III. 7.2

118 Folio 31 b — पश्य राम मृगं कानकं रत्नभूषितम्।
विचित्रबिन्दुभिर्युक्तं चरन्तमकुतोभयम्।।
बाध्द्वा देहि मम क्रीडामृगो भवतु सुन्दरः।। — ibid., III. 7.5-6

119 Folio 31 c — इत्युक्त्वा प्रययौ रामो मायामृगमनुद्रुतः।
माया यदाश्रयं लोकमोहिनी जगदाकृतिः।। — ibid., III. 7.12

120 Folio 32 a — तदासाद्य दशग्रीवः क्षिप्रमन्तरमास्थितः।
आभिचक्राम वैदेहीं परिव्राजकरूपधृत्।। — *Vālmīkirāmāyaṇa,* III. 45.2

121 Folio 32 b — गमिष्ये यत्र काकुत्स्थः स्वस्ति तेऽस्तु वरानने।
रक्षन्तु त्वां विशालाक्षि, समग्रा वनदेवताः।। — ibid., III. 45.34

122 Folio 32 c — Mārīca slowly assuming his former shape can easily be presented with the help of electronic devices. But to conceive a Kaleidoscopic dear-demon form, five centuties ago, and to represent it on palm leaf with a stylus is no small achievement.

123 Folio 33 a — सद्यः सौम्यं परित्यज्य भिक्षुरूपं स रावणः।
स्वरूपं कालरूपाभं भेजे वैश्रवणनुजः।। — ibid., III. 41.6

124 Folio 33 b — क्षिप्रं विसृज वैदेहीं मा त्वा धोरेण चक्षुषा।
दहेद्दहनकल्पेन वृत्रमिन्द्राशनिर्यथा।। — ibid., III. 50.15

125 Folio 33 c — ततः सीतां परित्यज्य रावणः खड्गमाददे।
चिच्छेद पक्षौ सामर्षः पक्षिराजस्य धीमतः।। — *Adhyātmarāmāyaṇa,* III. 7.57

126 Folio 34 a — त्वरमाणो जगन्नाथ सीतादर्शनलालसः।
शून्यमावसथं दृष्ट्वा बभूवोद्विग्नमानसः।। — *Vālmīkirāmāyaṇa,* III. 60.3

127 Folio 34 b — स निक्षिप्य शिरो भूमौ प्रसार्य चरणौ तथा।
विक्षिप्य च शरीरं स्वं पपात धरणीतले।। — ibid., III. 60.19

128 Folio 34 c — Rāma in front of the cosmic form of Jaṭāyu.

129 Folio 34 d — ततोऽनन्तरमेवासौ दिव्यरूपधरः शुभः।
कृताञ्जलिपुटो भूत्वा तुष्टाव रघुनन्दनम्।। — ibid., III. 8.41-43

130 Folio 35 a — दक्षिणो दक्षिणं बाहुमसक्तमसिना ततः।
चिच्छेद रामो वेगेन सव्यं वरीस्तु लक्ष्मणः।। — ibid., III. 70.10

131 Folio 35 b — Entering the funeral pyre, Kabandha attains liberation.

कन्दर्पसदृशाकारः सर्वाभरणभूषितः।
रामं प्रदक्षिणं कृत्वा साष्टाङ्गं प्रणिपत्य च।
कृताञ्जलिरुवाचेदं भक्तिगद्गतया गिरा।। — *Adhyātmarāmāyaṇa,* III. 9.29

Aranyakāṇḍa Ends

132 Folio 36 a — एततु वचनं श्रुत्वा सुग्रीवेण सुभाषितम्।
सम्प्रहृष्टमना हस्तं पीडयामास पाणिना।
हृद्यं सौहृदमालम्ब्य पर्यष्वजत पीडितम्। — *Vālmīkirāmāyaṇa,* IV. 5.13-14

133 Folio 36 b	राघवो दुन्दुभेः कायं पादाङ्गुष्ठेन तोलयन्। पुनश्च लीलया रामश्चिक्षेप दशयोजनम्।।	ibid., IV. 11.86
134 Folio 36 c	स गृहीत्वा धनुर्घोरं शरमेकं च मानदः। सालमुद्दिश्य चिक्षेप ज्यास्वनैः पूरयन् दिशः।। स विसृष्टो बलवता बाणः स्वर्णपरिष्कृतः। भित्वा सालान् गिरिप्रस्थे सप्त भूमिं विवेश ह।। प्रविष्टस्तु मुहूर्तेन धरां भित्वा महाजवः। निष्पत्य च पुनस्तूर्णं स्वतूणीं पुनराविशत्।। The artist fancies the Sāla trees as growing in a cluster.	ibid., IV. 12.2-4
135 Folio 37 a	अस्माद् गच्छाम किष्किन्धां क्षिप्रं गच्छ त्वमग्रतः। गत्वा चाह्वय सुग्रीव वालिनं भातृगन्धिनम्।।	ibid., IV. 12.14
136 Folio 37 b	सुग्रीवो व्यनद् घोरं वालिनो ह्वानकारणात्। गाढं परिहितो वेगान्नादैर्भिन्दन्निवाम्बरम्।	ibid., IV. 12.16
137 Folio 37 c	ततः सुतुमुलं युद्धं वालिसुग्रीवयोरभूत्। गगने ग्रहयोर्घोरं बुधाङ्गारकयोरिव।।	ibid. IV. 12.18
138 Folio 37 d	क्लान्तो रुधिरसिक्ताङ्गः प्रहारैजर्जरीकृतः। बालिनाभिद्रुतः क्रोधात् प्रविवेश च महद्वनम्।	ibid. IV. 12.24
139 Folio 38 a	ततोऽहं रूपसादृश्यान्मोहितो वानरोत्तम। नोत्सृजामि महावेगं शरं शत्रुनिबर्हणम्।।	ibid. IV. 12.34-35
140 Folio 38 b	ततः स निनदं घोरं कृत्वा युद्धाय चाह्वयत्।	ibid., IV. 14-2
141 Folio 38 c	स निश्वस्य महावेगो वाली परमरोषणः। सर्वतश्चारयन् दृष्टिं शत्रुदर्शनकाङ्क्षया।।	ibid., IV. 16.14
142 Folio 38 d	उवाच त्रस्तसम्भ्रान्ता हितोदर्कमिदं वचः।	ibid. IV. 15.6
143 Folio 39 a	ततो धनुषि संधाय शरमाशीविषोपमम्। पूरयामास तच्छापं कालचक्रमिवान्तकः।।	ibid., IV. 16.34
144 Folio 39 b	तौ शोणिताक्तौ युद्ध्येतां वानरौ वनचरिणौ। मेघाविव महाशब्दैस्तर्जमानौ परस्परम्।।	ibid., IV. 16.31
145 Folio 39 c	मुक्तस्तु वज्रनिर्घोषो प्रदीपाशनिसन्निभः। राघवेण महाबाहो वालिवक्षसि पातितः।	
146 Folio 39d	ततस्तेन महातेजा वीर्योत्सिक्तः कपीश्वरः। वेगेनाभिहतो वाली निपपात महीतले।।	ibid., IV. 16.37
147 Folio 40 a	तथा तु तारा करुणं रुदन्ती भर्तुः समीपे सह वानरीभिः। इत्युक्त्वाƒथ विवृत्ताक्षः शरसम्पीडितो भृशम्। विवृतैर्दशनैर्भीमैर्बभूवोत्क्रान्तजीवितः।।	ibid., IV. 20.27 ibid., IV. 22.24
148 Folio 40 b	अभिषिक्ते तु सुग्रीवे सर्वे वानरपुङ्गवाः। प्रचुक्रुशुर्महात्मानो हृष्टास्तत्र सहस्रशः।। According to one tradition, Tārā, wife of Sugrīva, seized by Bāli, is restored. सुग्रीवेण कृता मैत्री रामस्य विदितात्मनः। तद्भार्याहारिणं हत्वा बालिनं रघुनन्दनः।।	ibid. IV. 26.37 *Adhyātmarāmāyaṇa,* V. 3.10

149 Folio 40 c ततो रामो जगामाशु लक्ष्मणेन समन्वितः।
पवर्षणगिरेरूर्ध्वं शिखरं भूरिविस्तरम्।। ibid., IV. 3.53

150 Folio 41 a न हन्तव्यस्त्वया वत्स सुग्रीवो मे प्रियः सखा।
किन्तु भीषय सुग्रीवं बालिवत्त्वं हनिष्यसे।। ibid., IV. 5.14

151 Folio 41 b निवार्य वानरान् सर्वान् अङ्गदो मन्त्रिसत्तमः।
गत्वा लक्ष्मणसामीप्यं प्रणनाम स दण्डवत्।। ibid., IV. 5.29

152 Folio 41 c मध्यकक्षे गता तत्र तारा ताराधिपानना।
सर्वाभरणसम्पन्ना मदरक्तान्तलोचना।। ibid., IV. 5.41

153 Folio 42 a अभिज्ञानार्थमेतन्मे ह्यङ्गुलीयकमुत्तमम्।
मन्नामाक्षरसंयुक्तं सीतायै दीयतां रहः।। ibid., IV. 6.29

154 Folio 42 b Hanumān and Svayamprabhā.

155 Folio 42 c किं कार्यं कस्य वा होतोः कान्ताराणि प्रपश्यथ।
कथञ्चेदं वनं दुर्गं युष्माभिरुपलक्षितम्।। *Vālmīkirāmāyaṇa*, IV. 51.18

156 Folio 43 a अप्रवृत्तौ च सीतायाः पापमेव करिष्यति।
तस्मात् क्षममिहाद्यैव हितं प्रायोपवेशनम्।। ibid. IV. 53.29
सुग्रीवं चैव निन्दन्तः प्रशंसन्तश्च वालिनम्।
परिवार्याङ्गदं सर्वे व्यवसन् प्रायमासितुम्।। ibid., IV. 55.19

157 Folio 43 b पश्यन्तु पक्षौ मे जातौ नूतनावतिकौमलौ। *Adhyātmarāmāyaṇa*, IV. 3.53

158 Folio 43 c सम्पातेर्वचनं श्रुत्वा हरयो रावणक्षयम्।
हृष्टाः सागरमाजग्मुः सीतादर्शनकाङ्क्षिणः।। *Vālmīkirāmāyaṇa*, IV. 64.2

159 Folio 44 a Jāmbavān kindles the confidence of Hanumān, by narrating a childhood adventure of Hanumān himself.

160 Folio 44 b श्रुत्वा जाम्बवतो वाक्यं हनूमानतिहर्षितः।
चकार नादं सिंहस्य ब्रह्माण्डं स्फोटयन्निव।।
बभूव पर्वताकारस्त्रिविक्रम इवापरः।। ibid., IV. 9.20-21

161 Folio 44 c कल्याणं भवतात् भद्र, गच्छस्ते विहायसा।
गच्छन्तं रामकार्यार्थं वायुस्त्वामनुगच्छतु।। ibid., IV. 8.26

162 Folio 45 a Hanumān jumps to Laṅkā from mount Mahendra.
ऋजुग्रीवोर्ध्वदृष्टिः सन्नाकुञ्चिदपदद्वयः।
दक्षिणाभिमुखस्तूर्णं पुप्लुवेऽनिलविक्रमः।। *Adhyātmarāmāyaṇa*, V. 1.7

163 Folio 45 b एहि मे वदनं शीघ्रं प्रविशस्व महामते।
देवैस्त्वं कल्पितो भक्ष्यः क्षुधासम्पीडितात्मनः।। ibid., V. 1.13
ततश्चकार सुरसा पञ्चाशद्योजनायतम्।
वक्त्रं तदा हनुमांस्तु बभूवाङ्गुष्ठसन्निभः।
प्रविश्य वदनं तस्याः पुनरेत्य पुरः स्थितः।। ibid., VI. 22
Simhikā, also called Cchāyāgrāhiṇī, is killed.
तत्र दृष्ट्वा महाकायां सिंहिकां घोररूपिणीम्।
पपात सलिले तूर्णं पदाभ्यामेवाहनत् रुषा।
Hanumān employs only his left leg, since the enemy is a lady.

164 Folio 45 c Maināka blessed.

गच्छतो रामकार्यार्थं भक्षणं मे कथं भवेत्।
विश्रामो मे कथं स्याद् गन्तव्यं त्वरितं मम।।
इत्युक्त्वा स्पृष्टशिखरः कराग्रेण ययौ कपिः।। ibid., V. 1.33

165 Folio 46 a
तत्र लङ्कापुरी साक्षाद्राक्षसीवेषधारिणी।
प्रविशन्तं हनूमन्तं दृष्ट्वा व्यतर्जयत्।
कस्त्वं वानररूपेण मामनादृत्य लङ्किनीम्।।
प्रविश्य चोरवद्रात्रौ किं भवान् कर्तुमिच्छति।
इत्युक्त्वा रोषताम्राक्षी पादेनाभिजघान तम्।। ibid., V. 1.43-45

166 Folio 46 b
हनूमानपि तां वाममुष्टिनाऽवज्ञयाऽहनत्।
तदैव पतिता भूमौ रक्तमुद्वमती भृशम्।। ibid., V. 1.46

167 Folio 46 c
Being subdued, Laṅkālākṣmī informs Hanumān of the secret paths in Laṅkā, to help him reach the presence of Sītā.

उत्थाय प्राह सा लङ्का हनूमन्तं महाबलम्।
हनूमन् गच्छ भद्रं ते जिता लङ्का त्वयानघ।। ibid., V. 1.47
रावणान्तःपुरवरे क्रीडाकाननमुत्तमम्।
तन्मध्येऽशोकवनिका दिव्यपादपसङ्कुला।
अस्ति तस्यां महावृक्षः शिंशपानाम मध्यगः।।
तत्रास्ते जानकी घोरराक्षसीभिः सुरक्षिता।
दृष्ट्वैव गच्छ त्वरितं राघवाय निवेदय।। ibid., V. 1.54-56

The order of those encountered by Hanumān in Laṅkā, according to the artist, slightly differs from that in the sources of *Citrarāmāyaṇa*. Vālmīki follows the order of Maināka, Surasā and Simhikā, while Simhika comes just after Mainaka in *Adhyātmarāmāyaṇa*. In the *Citrarāmāyaṇa*, Maināka meets Hanumān after the Simhikā episode.

168 Folio 47 a
समतीत्य पुनर्गत्वा किञ्चिद्दूरं स मारुतिः।
ददर्श शिंशपावृक्षमत्यन्तनिबिडच्छदम्।
अदृष्टातपमाकीर्णं स्वर्णवर्णविहङ्गमम्।
तन्मूले राक्षसीमध्ये स्थितां जनकनन्दिनीम्।।
ददर्श हनुमान् वीरो देवतामिव भूतले।
एकवेणीं कृशां दीनां मालिनाम्बरधारिणीम्।।
भूमौ शयानां नाधिगच्छन्तीमुपवासकृशां शुभाम्।। ibid., V. 2.9-12

169 Folio 47 b
मां दृष्ट्वा वृथा सुभ्रु स्वात्मन्येव विलीयसे।
रामो वनचराणां हि मध्ये तिष्ठति सानुजः।
कदाचिद् दृश्यते कैश्चित्कदाचिन्नैव दृश्यते।।
मया तु बहुधा लोकाः प्रेषितास्तस्य दर्शने।
न पश्यन्ति प्रयत्नेन वीक्षमाणा समन्ततः।।
किं करिष्यसि रामेण निःस्पृहेण सदा त्वयि।
त्वया तदाऽऽलिङ्गितोऽपि समीपस्थोऽपि सर्वदा।। ibid., V. 2.24-27

Mandodarī stands beside Rāvaṇa.

170 Folio 47 c
श्रुत्वा रक्षःपतिः क्रुद्धो जानक्याः परुषाक्षरम्।
वाक्यं क्रोधसमाविष्टः खड्गमुद्यम्य सत्वरम्।
हन्तुं जनकराजस्य तनयां ताम्रलोचनः।
मन्दोदरी निवार्याह पतिं पतिहिते रता।
त्यजैनां मानुषीं दीनां दःखितां कृपणां कृशाम्।। ibid., V. 2.38-40

यदि मासद्वयादूर्ध्वं मच्छय्यां नाभिनन्दति।
तदा मे प्रातराशाय हत्वा कुरुत मानुषीम्।। ibid., V. 2.44

171 Folio 47 d According to tradition, Trijaṭā consoles Sītā when Rāvaṇa leaves the scene. Vālmīki characterises Trijaṭā as virtuous towards Sītā and her kith and kin. She is prepared even to sacrifice her life for the sake of the well-being of sītā.

आत्मानं खादतानार्या न सीतां भक्षयिष्यथ।
जनकस्य सुतामिष्टां स्नुषां दशरथस्य च।। ibid., V. 25.5

In *Adhyātmarāmāyaṇa*, Trijaṭā puts an end to the harassing of Sītā by the female demons and narrates a dream she had portending the destruction of Laṅkā as an aftermath of Sītā's capture and ill-treatment. But neither of the *Rāmāyaṇas* says anything about Trijaṭā consoling Sītā directly.

172 Folio 48 a येन मे कर्णपीयूषं वचनं समुदीरितम्।
स दृश्यतां महाभागः प्रियवादी ममाग्रतः।
श्रुत्वा तज्जानकीवाक्यं हनूमान् पत्रखण्डतः।
अवतीर्य शनैः सीतापुरतः समवस्थितः।
कलविङ्कप्रमाणाङ्गो रक्तास्यः पीतवानरः।
ननाम शनकैः सीतां प्राञ्जलिः पुरतः स्थितः।। ibid., V. 3.18-20

Hanumān appears before Sītā in a stature as small as that of a sparrow. He does not show the token ring immediately, thinking that a messenger like him has first to infuse confidence in the recipient rather than hasten to produce the token.

173 Folio 48 b इत्युक्त्वा प्रददौ देव्यै मुद्रिकां मारुतात्मजः।
नमस्कृत्वा स्थितो दूराद् बद्धाञ्जलिपुटो हरिः।। ibid., V. 3.36
जानकी प्राह तं वत्स. कथं त्वं योत्स्यतेऽसुरैः।
अतिसूक्ष्मवपुः सर्वे वानराश्च भवादृशाः।।
श्रुत्वा तद्वचनं देव्यै पूर्वरूपमदर्शयत्।
मेरुमन्दरसङ्काशं रक्षोगणविभीषणम्।। ibid., V. 3.63-64

174 Folio 48 c उत्पाट्याशोकवनिकां निर्वृक्षामकरोत् क्षणात्।
सीताश्रयनगं त्यक्त्वा वनं शून्यं चकार सः।। ibid., V. 3.71-72

175 Folio 49 a आगतानपि तान् सर्वान् पूर्ववद्वानरेश्वरः।
क्षणान्निशेषतो हत्वा लोहस्तम्भेन मारुतिः।
पूर्वस्थानमुपाश्रुत्य प्रतीक्षन् राक्षसान् स्थितः।।

176 Folio 49 b किङ्करान् प्रेषयापास नियुक्तं राक्षसाधिपः।। ibid., V. 3.78
हनूमन्तमथो दृष्ट्वा राक्षसा भीषणाकृतिम्।
निर्जघ्नुर्विविधास्त्रौघैः सर्वराक्षसघातिनम्।। ibid., V. 3.81

177 Folio 49 c तत उत्थाय हनूमान् मुद्गरेण समन्ततः।
निष्पिपेष क्षणादेव मशकानिव यूथपः।।

178 Folio 50 a ततो जगाम बलवान् कुमारोऽक्ष प्रतापवान्। ibid., V. 3.86

179 Folio 50 b हत्वा तमक्षं निःशेषं बलं सर्वं चकार सः। ibid., V. 3.89

180 Folio 51 a इन्द्रजित् पितरं प्राह त्यज शोकं महामते।
मयि स्थिते किमर्थं त्वं भाषसे दुःखितं वचः।।
बद्ध्वानेष्ये द्रुतं तात वानरं ब्रह्मपाशतः।
इत्युक्त्वा रथमारुह्य राक्षसैबहुभिर्वृतः।।
जगाम वायुपुत्रस्य समीपं वीरविक्रमः।

181 Folio 51 b

ततो भ्रमन्तं नभसि हनूमन्तं शिलीमुखैः।
विद्ध्वा तस्य शिरोभागमिषुभिश्चाष्टभिः पुनः।
हृदयं पादयुगलं षड्भिरेकेन बालधिम्।
भेदयित्वा ततो घोरं सिंहनादमथाकरोत्।। ibdi., V. 3.94-96

182 Folio 52 a

In *Vālmīkirāmāyaṇa* and *Adhyātmarāmāyaṇa* the description is that Hanumān is bound by the Brahma missile. It may be for pictorial purposes that the artist draws him bound by the Nāga missile.

स वीर्यमस्त्रस्य कपिर्विचार्य पितामहानुग्रहमात्मनश्च
विमोक्षशक्तिं परिचिन्तयित्वा पितामहाज्ञामनुवर्तते स्म।। *Vālmīkirāmāyaṇa,* V. 48.43

183 Folio 52 b

व्यदर्शयत्तत्र महाबलं तं हरिप्रवीरं सगणाय राज्ञे ibid., V. 48.54

184 Folio 52 c

निनाय निकटो राज्ञो रावणस्य महात्मनः।। *Adhyātmarāmāyaṇa,* V. 3.99

185 Folio 52 d

186 Folio 53 a

187 Folio 53 b

188 Folio 53 c

189 Folio 54 a

वानराणां हि लाङ्गूले महामानो भवेत् किल।
अतो वस्त्रादिभिः पुच्छं वेष्टयित्वा प्रयत्नतः।।
वह्निना योजयित्वैनं भ्रामयित्वा पुरोऽभितः।
विसर्जयत पश्यन्तु सर्वे वानरयूथपाः।।
तथेति शणपट्टैश्च वस्त्रैरन्यैरनेकशः।
तैलाक्तैर्वेष्टयामासुर्लाङ्गूलं मारुतेर्दृढम्।
पुच्छाग्रे किञ्चिदनलं दीपयित्वाऽथ राक्षसाः।
रज्जुभिः सुदृढं बद्ध्वा धृत्वा तं बालिनोऽसुराः।।
समन्ताद् भ्रामयामासुश्चोरोऽयमिति वादिनः।। ibid., V. 4.34-39

190 Folio 54 b

उप्लुत्योप्लुत्य सन्दीप्तपुच्छेन महता कपिः।
ददाह लङ्कामखिलां साट्टप्रासादतोरणाम्।। ibid., V. 4.42

191 Folio 54 c

जगाम पर्वतस्याग्रे गन्तुं पारं महोदधेः।
तत्र गत्वा महासत्त्वः पादाभ्यां पीडयन् गिरिम्।
जगाम वायुवेगेन पर्वतश्च महीतले।।
ततो महीसमानत्वं त्रिंशद्योजनमूर्च्छितः।। ibid., V. 5.9-10

192 Folio 55 a

जाम्बवान् स हरिश्रेष्ठः प्रीतिसंहृष्टमानसः।
उपामन्त्र्य हरीन् सर्वानिदं वचनमब्रवीत्।। ibid., V. 57.22

193 Folio 55 b

गच्छन्तो ददृशुर्वीरा वनं सुग्रीवरक्षितम्।
मधुसंज्ञं तदा प्राहुरङ्गदं वानरर्षभाः।
क्षुधिताः स्मो वयं वीर. देह्यनुज्ञां महामते।
भक्षयामः फलान्यद्य मिबामोऽमृतवन्मधु।
सन्तुष्टा राघवं द्रष्टुं गच्छामोऽद्यैव सानुजम्।।
हनूमान् कृतकार्योऽयं पिबेतैतत्प्रसादतः।
जक्षध्वं फलमूलानि त्वरितं हरिसत्तमाः।।
ततः प्रविश्य हरयः पातुमारेभिरे मधु।
रक्षितास्तानानादृत्य दधिवक्त्रैण नोदिताः। ibid., V. 5.17-22

194 Folio 55 c

हनूमान् राघवं प्राह दृष्टा सीता निरामया।
साष्टांगं प्रणिपत्याग्रे रामं पश्चाद्धरीश्वरम्।। ibid., V. 5.36

अभिज्ञां देहि मे दवी यथा मां विश्वसेद्विभुः।
इत्युक्ता सा शिरोरत्नं चूडापाशस्थितं प्रियम्। ibid., V. 5.52

195 Folio 55 d हनूमन्तं पुरस्कृत्य युवराजं तथाङ्गदम्। ibid., V. 5.35

Sundarakāṇḍa ends

196 Folio 56 a येन केन प्रकारेण लङ्घयामो महार्णवम्।
लङ्कास्वरूपं मे ब्रूहि दुःसाध्यं देवदानवैः।।
ज्ञात्वा तस्य प्रतीकारं करिष्यामि कपीश्वर। ibid., V. 1.15-16

197 Folio 56 b श्रुत्वा हनूमतो वाक्यमुवाच रघुनन्दनः।
सुग्रीवसैनिकान् सर्वान् प्रस्थानायाभिनोदय।। ibid., VI. 1.17
आवृत्य पृथिवीं कृत्स्नां जगाम महती चमूः। ibid., VI. 1.38

198 Folio 57 a महेन्द्रमथ संप्राप्य रामो राजीवलोचनः।
अध्यारोहन्महाबाहुः शिखरं द्रुमभूषितम्।। ibid., VI. 4.96

199 Folio 57 b आययुश्चानुपूर्व्येण समुद्रं भीमनिस्वनम्। ibid., VI. 1.42

200 Folio 58 a इतो गन्तुमशक्यं नो निरुपायेन वानराः।
अत्र सेनानिवेशेऽस्तु मन्त्रयामोऽस्य तारणे।
श्रुत्वा रामस्य वचनं सुग्रीवः सागरान्तिके।।
सेनां न्यवेशयन् क्षिप्रं रक्षितः कपिकुञ्जरैः। ibid., VI. 1.44-44

201 Folio 58 b विभीषणो रावणवाक्यतः क्षणाद् विसृज्य सर्वं सपरिच्छदं गृहम्।
जगाम रामस्य पदारविन्दयोः सेवाभिकाङ्क्षी परिपूर्णमानसः।। ibid., VI. 2.46
विभीषणो महाभागश्चतुभिर्मत्रिभिः सह।
आगत्य गगने रामसम्मुखे समवस्थितः। ibid., VI. 3.1
त्वामेव भवमोक्षाय मुमुक्षुः शरणं गतः।
विभीषणवचः श्रुत्वा सुग्रीवो वाक्यमब्रवीत्।
विश्वासार्हो न ते राम. मयावी राक्षसाधमः।
सीताहर्तुर्विशेषेण रावणस्यानुजो बली। ibid., VI. 3.6-7

202 Folio 59 a विभीषणमथानाय्य दर्शयामास राघवम्। ibid., 3.13

203 Folio 59 b विभीषणस्तु साष्टांगं प्रणिपत्य रघूत्तमम्।
हर्षगद्गदया वाचा भक्त्या च परयान्वितः।। ibid., 3.13

204 Folio 59 c इति प्रतिसमादिष्टौ राक्षसौ शुकसारणौ।
हरिरूपधरौ वीरौ प्रविष्टौ वानरं बलम्।। *Vālmīkirāmāyaṇa,* VI. 25.9
वानरैर्हन्यमानस्तु शुको राममथाब्रवीत्।। *Adhyātmarāmāyaṇa,* VI 3.52
Adhyātmarāmāyaṇa does not say anything about Sārana. Both Śuka and Sārana are ministers of Rāvaṇa.

205 Folio 60 a पश्य लक्ष्मण दुष्टोऽसौ वारिधिर्मामुपागतम्।
नाभिनन्दति दृष्टात्मा दर्शनार्थं ममानघ।।
जानामि मानुषोऽयं मे किं करिष्यति वानरैः।
अद्य पश्य महाबाहो शोषयिष्यामि वारिधिम्।।
पादेनैव गमिष्यन्ति वानरा विगतज्वराः।
इत्युक्त्वा क्रोधताम्राक्ष आरोपितधनुर्धरः।।
तूणीराद् बाणमादाय कालाग्निसदृशप्रभम्।
सन्धाय चापमाकृष्य रामो वाक्यमथाब्रवीत्।। ibid., VI. 3. 60-63

206 Folio 60 b	There is no such scene in either of the *Rāmāyaṇa* texts.	
207 Folio 60 c	बबन्ध सागरे सेतुं नलो वानरसत्तमः।	ibid., VI. 4.7
208 Folio 61 a	तेनैव जग्मुः कपयो योजनानां शतं द्रुतम्। असङ्ख्याता सुवेलाद्रिं रुरुन्धुः प्लवकोत्तमाः। आहह्य मारुतिं रामो लक्ष्मणोऽप्यङ्गदं यथा।	ibid., VI. 4.8-9
209 Folio 61 b	सा पुरी गोपुरैरुच्चैः पाण्डराम्बुदसन्निभैः। काञ्चनेन च सालेन राजतेन च शोभिता	*Vālmīkirāmāyaṇa,* VI. 37.23
210 Folio 61 c	एतस्मिन्नन्तरे बद्धो मुक्तो रामेण वै शुकः। वानरैस्ताडितः सम्यक् दशाननमुपागतः।।	*Adhyātmarāmāyaṇa,* VI. 4.6
211 Folio 62 a	चापमानय सौमित्रे. ब्रह्मास्त्रेणासुरं क्षणात्। भस्मीकरोमि मे पश्य बलमद्य रघूत्तम।।	ibid., VI. 5.66
212 Folio 62 b	राक्षसांश्च तथा जघ्नुर्वानरा जितकेशिनः। तथा बभूव समरो मांसशोणितकर्दमः।।	ibid., VI. 5.59
213 Folio 62 c	राघवो मे महान् शत्रुः प्राप्तो देवविनिर्मितः। हन्तुं तं समरे शीघ्रं गच्छन्तु मम यूथपाः।।	ibid., VI. 5.76
214 Folio 63 a	हतश्रीकान् हतबालन् राक्षसान् जघ्नुरोजसा। चतुर्थांशावशेषेण निहतं राक्षसं बलम्।।	ibid., VI. 5.64
215 Folio 63 b	रक्षो व्याघ्रा युयुधिरे नादयन्तो दिशो दश।	
216 Folio 63 c	अङ्गदेनेन्द्रजित्सार्धं वालिपुत्रेण राक्षसः। अयुध्यत महातेजास्त्र्यंबकेण यथान्तकः।।	*Vālmīkirāmāyaṇa,* VI. 43.6
217 Folio 64	स्वसैन्यं निहतं दृष्ट्वा मेघनादोऽथ दुष्टधीः। ब्रह्मदत्तवरः श्रीमानन्तर्धानं गतोऽसुरः।। सर्वास्त्रकुशलो व्योम्नि ब्रह्मास्त्रेण समन्ततः। नानाविधानि शस्त्राणि वानरानीकमर्दयन्।।	ibid., VI. 5.65-66
218 Folio 65 a		
219 Folio 65 b		
220 Folio 65 c	According to *Adhyātmarāmāyaṇa* the monkeys are brought to life by bringing mount Drona to their side. तत्र द्रोणगिरिर्नाम दिव्यौषधिसमुद्भवः। तमानय द्रुतं नत्वा संजीवय महामते।	ibid., VI. 5.72
221 Folio 66 a	तस्य युद्धाभिकामस्य मृधे मुसलयोधिनः। प्रहस्तस्य शिलां मूध्नि नीलस्तूर्णमपातयत्।।	ibid.,, VI. 58.59
222 Folio 66 b		
223 Folio 67 a	काममार्य सुपर्याप्तो वधायास्य दुरात्मनः। विधमिष्याम्यहं नीचमनुजानीहि मां प्रभो।।	ibid., VI. 59.48
224 Folio 67 b	एष मे दक्षिणो बाहुः पञ्चशाखः समुद्यतः। विधमिष्यति ते देहाद् भूतात्मानं चिरोषितम्।।	ibid., VI. 59.58
225 Folio 67 c		
226 Folio 68 a		
227 Folio 68 b	स लक्ष्मणश्चाशु शरान् शिताग्रान् महेन्द्रवज्राशनितुल्यवेगान्। सन्धाय चापे ज्वलनप्रकाशान् ससर्ज रक्षोऽधिपतेर्वधाय।।	ibid., VI. 59.108

228 Folio 69 c		
229 Folio 69 a		
230 Folio 69 b	निकृत्तचापं त्रिभिराजघान बाणैस्तदा दाशरथिः शिताग्रैः। स सायकार्तो विचचाल राजा कृच्छ्राच्च संज्ञां पुनराससाद।।	ibid., VI. 59.111
231 Folio 69 c		
232 Folio 70 a		
233 Folio 70 b	राघवोऽपि रणे दृष्ट्वा कर्म रौद्रस्य राक्षसः। धनुः सज्यमुपादाय चामीकरविभूषितप्।। रथस्थं समरे शूरमभिदुद्राव रावणम्।।	ibid., VI. 59.132-133
234 Folio 70 c	तस्याभिसंक्रम्य रथं सचक्रं साश्वध्वजच्छत्रमहापताकम्। ससारथिं साशनिशूलखड्गं रामः प्रचिच्छेद शरैः सुपुङ्खैः।।	ibid.,, VI. 59.148
235 Folio 70 d	गच्छानुजानामि रणार्दितस्त्वं प्रविश्य रात्रिञ्चरराज लङ्काम्। आश्वास्य निर्याहि रथी च धन्वी तदा बलं द्रक्ष्यसि मे रथस्थः।।	ibid., VI. 59.154
236 Folio 71 a	निद्रावशसमाविष्टः कुम्भकर्णो विबोध्यताम्।	ibid., VI. 60.16
237 Folio 71 b	वानराणां सहस्रं तु शरीरेऽस्य प्रधावितम्। विनेदुश्च सहस्राणि राक्षसानां त्रायोदश।।	ibid., VI. 60.58
238 Folio 71 c	ततस्त्वदर्शयन् सर्वान् भक्ष्यांश्च विविधान् बहून्।	ibid., VI. 60.67
239 Folio 72 a	तस्मिन् प्लवगशार्दूले विसंज्ञे पतिते भुवि। तच्छूलं समुपादाय सुग्रीवमभिदुद्रुवे।। तमापतन्तं संप्रेक्ष्य कुम्भकर्णं महाबलय्। उत्पपात तदा वीरः सुग्रीवो वानराधिपः।।	ibid., VI. 67. 56-57
240 Folio 72 b	स शैलशृङ्गाभिहतश्चुकोप ननाद कोपाच्च विवृत्य वक्त्रम्। व्याविध्य शूलं च तडित्प्रकाशं चिक्षेप हर्यृक्षपतेर्वधाय।।	ibid., VI. 67.67
241 Folio 72 c	ते दृष्ट्वा राक्षसश्रेष्ठं वानराः पर्वतोपमम्। वायुनुन्ना इव घना ययुः सर्वा दिशस्तदा।।	ibid., VI. 67.157
242 Folio 73 a	स ददर्श महात्मानं किरीटिनमरिन्दमम्। शोणिताप्लुतसर्वाङ्गं कुम्भकर्णं महाबलम्।।	ibid., VI. 67.148
243 Folio 73 b		
244 Folio 73 c	अपूरयच्छिताग्रैश्च सायकैस्तद्रघूत्तमः। शरपूरितवक्त्रोऽसौ चुक्रोशातिभयङ्करः।।	*Adhyātmarāmāyaṇa*, VI. 8.26-27
245 Folio 73 d	तच्छिरः पातितं लङ्काद्वारि कायो महोदधौ	ibid., VI. 8.29
246 Folio 74 a	तेन सिंहप्रणादेन नामविश्रवणेन च। ज्याशब्देन च भीमेन त्रासयामास वानरान्।। तेऽर्दिता बाणवर्षेण भग्नगात्राः प्लवङ्गमाः। न शेकुरतिकायस्य प्रतिकर्तुं महारणे।।	*Vālmīkirāmāyaṇa*, ibid., VI. 71.6 ibid.,VI 71.42
247 Folio 74 b	क्रुद्धः सौमित्रिरुत्पद्य तूणादाक्षिप्य सयकय्। पुरस्तादतिकायस्य विचकर्ष महद्धनुः।। आतिकायः प्रचुक्रोध बाणं चोत्तममादते।	ibid., VI. 71.47 ibid., VI. 71.66
248 Folio 74 c	तच्छिरः साशिरस्त्राणं लक्ष्मणेषुप्रपीडितम्। पपाप सहसा भूमौ शृङ्गं हिमवतो यथा।।	ibid., VI. 71.111

249 Folio 75 a	सोऽस्त्रमाहारयामास ब्राह्ममस्त्रविशरदः। धनुश्चात्मरथं चैव सर्वं तत्राभ्यमन्त्रयत्।।	ibid., VI. 73.25
250 Folio 75 b	असौ पुनर्लक्ष्मण राक्षसेन्द्रो ब्रह्मास्त्रमाश्रित्य सुरेन्द्रशत्रुः। निपातयित्वा हरिसैन्यमुग्रमस्मान् शरैर्दयति प्रसक्तः।।	ibid., VI. 73.28
251 Folio 75 c		
252 Folio 76 a	मार्गते जाम्बवन्तं स हनूमान् सविभीषणः। स्वभावजरया युक्तं वृद्धं शरशतैश्चितप्।। प्रजापतिसुतं वीरं शाम्यन्तमिव पावकम्। दृष्ट्वा तमुपसंगम्य पौलस्त्यो वाक्ययब्रवीत्।।	ibid., VI. 74.16-17
253 Folio 76 b	श्रुत्वा जाम्बवतो वाक्यं हनूमान् हरिपुंगवः। आपूर्यत बलोद्धर्षैस्तोयावेगैरिवार्णवः।।	ibid., VI. 74.16-17
254 Folio 76 c		
255 Folio 77 a	तं जीवयितुमानेतुमोषधीर्हनुमान् गतः। यथा तस्य भवेद् विघ्नस्तदा कुरु महामते।।	*Adhyātmarāmāyaṇa,* VI. 6.90
256 Folio 77 b	स गत्वा हिमवत्पार्श्वे तपोवनमकल्पयत्। तत्र शिष्यैः परिवृतो मुनिवेषधरः खलः।।	ibid., VI. 7.5
257 Folio 77c	तथेति दर्शितं वटुना सलिलाश्रयम्। प्रविश्य हनुमांस्तोयमपिबन् मीलितेक्षणः।। ततश्चागत्य मकरी महाकाया महाकपिम्। अग्रसत्तं महावेगात् मारुतिं घोररूपिणी।। ततो ददर्श हनुमान् ग्रसन्तीं मकरीं रुषा। दारयामास हस्ताभ्यां वदनं सा ममार ह।।	ibid., VI.VII. 21-23
258 Folio 78 a		
259 Folio 78 b	ततोऽन्तारिक्षे ददृशे दिव्यरूपधराङ्गना। धान्यमालीति विख्याता हनूमन्तमथाब्रवीत्।। त्वत्प्रसदादहं शापाद् विमुक्तास्मि कपीश्वर। शाप्ताहं मुनिना पूर्वमप्सरा कारणान्तेरे।। आश्रमे यस्तु ते दृष्टः कालनेमिर्महासुरः। रावणप्रहितो मार्गे विघ्नं कर्तुं तवानघ। मुनिवेषधरो नासौ मुनिर्विप्रविहिंसकः। जहि दुष्टं गच्छ शीघ्रं द्रोणाचलमनुत्तमम्।।	ibid., VI. 7.24-27
260 Folio 78 c	इत्युक्तो हनुमान् मुष्टिं दृढं बध्वाह राक्षसम्। गृहाण दक्षिणामेतामित्युक्त्वा निजधान तम्।।	ibid. VI. 7.30
261 Folio 78 d	ततः क्षीरनिधिं गत्वा दृष्ट्वा द्रोणं महागिरिम्। अदृष्ट्वा चौषधीस्तत्र गिरिमुत्पाट्य सत्वरः। गृहीत्वा वायुवेगेन गत्वा रामस्य सन्निधिम्।।	ibid., VI. 7.33-34
262 Folio 79 a	युद्धायाभिमुखा भूत्वा ययुः सर्वे युयुत्सवः।	ibid., 7.41
263 Folio 79 b	The battle between the demons Kumbha and Nikumbha and the monkey foes is described separately in the *Vālmīkirāmāyaṇa*. But the artist clubs the events together.	
264 Folio 79 c	आपतन्तीं च वेगेन कुम्भहस्तां सान्त्वयच्चमूम्।	*Vālmīkirāmāyaṇa*, VI. 76.38
265 Folio 80 a	Kumbha and Nikumbha are killed by Sugrīva and Hanumān respectively. But the artist pictures them to be exterminated by Lakṣmaṇa.	

266 Folio 80 b

267 Folio 80 c
मुष्टिनाभिहतस्तेन निपपाताशु राक्षसः।
लोहिताङ्ग इवाकाशाद्दीप्तरश्मिर्यदृच्छया।। ibid.,VI. 76.96

268 Folio 81 a
दिष्ट्यासि दर्शनं राम मम त्वं प्राप्तवानिह।
काङ्क्षितोऽसि क्षुधार्तस्य सिंहस्येवेतरे मृगाः। ibid, VI. 79.13

269 Folio 81 b
स तं दृष्ट्वा पतन्तं वै प्रहस्य रघुनन्दनः।
पावकास्त्रं ततो रामः सन्दधे तु शरासने।।
तेनास्त्रेण हतं रक्षः काकुत्स्थेन तदा रणे
संच्छिन्नहृदयं तत्र पपात च ममार च। ibid., VI. 79.40-41

270 Folio 82 a
अतिमात्रं शरौघेण पीड्यमानौ नरोत्तमौ।
तानिषून् पततो भल्लैरनेकैर्निचकृन्ततुः।। ibid. VI. 80.31

271 Folio 82 b
रावणिस्तु दिशः सर्वा रथेनातिरथः पतन्।
विव्याघ तौ दाशरथी लघ्वस्त्रो निशितैः शरैः।। ibid. VI. 80.33

272 Folio 82 c

273 Folio 83 a

274 Folio 83 b
स बभूव तदा भीमो नरराक्षससिंहयोः।
विमर्दस्तुमुलो युद्धे परस्परजयैषिणोः।। ibid., VI. 88.34

275 Folio 83 c

276 Folio 84 a
तमेवमुक्त्वा रुदतीं सीतां मायामयीं तदा।
शितधारेण खड्गेन निजधानेन्द्राजित् स्वयम्।। ibid., VI. 81.31

277 Folio 84 b
तस्य तद्वचनं श्रुत्वा राघवः शोकमूर्च्छितः।
निपपात तदा भूमौ च्छिन्नमूल इव द्रुमः।। ibid., VI. 83.10
तदद्य विपुलं वीर दुःखमिन्द्रजिता कृतम्।
कर्मणा व्यपनेष्याभि तस्मादुस्तिष्ठ राघव।। ibid., VI. 83.42
तेन मोहयता नूनमेषा माया प्रयोजिता।
विघ्नमन्विच्छता तत्र वानराणां पराक्रमे।। ibid. VI. 84.15

278 Folio 84 c
त्यक्त्वा प्राणान् विवेष्टन्तो रामप्रियचिकीर्षवः।
यन्निमित्तं हि युध्यामो हता सा जनकात्मजा।। ibid., VI. 82.22

279 Folio 85 a
तं सन्दिश्य महाबाहो लक्ष्मणं शुभलक्षणम्।
राक्षसस्य विनाशाय वज्रं वज्रधरो यथा।। ibid., VI. 84.21-11

280 Folio 85 b
स्वमनीकं विषण्णं तु श्रुत्वा शत्रुभिरर्दितम्।
उदतिष्ठत दुर्धर्षस्तत् कर्मण्यननुष्ठिते।। ibid., VI. 86.14

281 Folio 85 c

282 Folio 86 a

283 Folio 86 b
इत्युक्त्वा बाणमाकर्णाद् विकृष्य तमजिह्मगम्।
लक्ष्मणः समरे वीरः ससर्जेन्द्रजितं प्रति।।
साशरः सशिरत्राणं श्रीमज्ज्वलितकुण्डलम्।
प्रमथ्येन्द्रजितं कायात् पातयामास भूतले।। *Adhyātmarāmāyaṇa*., VI. 9.46-47

284 Folio 86 c
मेघनादं हतं श्रुत्वा लक्ष्मणेन महाबलम्।
रावणः पतितो भूमौ मूर्च्छितः पुनरुत्थितः।। ibid., VI. 9.59

285 Folio 87 a

286 Folio 87 b

287 Folio 87 c — दृष्ट्वा रामस्य बहुशः पौरुषं चाप्यमानुषम्।
रावणो मारुतेश्चैव शीघ्रं शुक्रान्तिकं ययौ।। ibid. VI. 10.4

288 Folio 87 d — नमस्कृत्य दशग्रीवः शुक्रं प्राञ्जलिरब्रवीत्। ibid. VI. 10.5

289 Folio 88 a — होमं कुरु प्रयत्नेन रहसि त्वं दशानन।
यदि विघ्नो न चेद्धोमे तर्हि होमानलोत्थितः।
महान् रथश्च वाहाश्च चापतूणीरसायकाः।
सम्भविष्यन्ति तैर्युक्तस्त्वमजेयो भविप्यसि।।
ibid. VI. 10.8-9

290 Folio 88 b — ततश्च सरमा नाम प्रभाते हस्तसंज्ञाया।
विभीषणस्य भार्या सा होमस्थानमसूचयत्।।

291 Folio 88 c

292 Folio 89 a — तत्र कोलाहलं चक्रुस्ताडयन्तश्च सेवकान्।
सम्भारान् चिक्षिपुस्तत्र होमकुण्डे संमन्ततः।
घ्रुवमाच्छिद्य हस्ताश्च रावणस्य बलाद्र् रुषा।। ibid., VI. 10.20-21
ध्नन्ति दन्तैश्च काष्ठैश्य वानरास्तमितस्ततः।
न जहौ रावणो ध्यानं हतोऽपि विजिगीषया।। ibid., VI. 10.23

293 Folio 89 b — प्रविश्यान्तःपुरे वेश्मन्यङ्गदो वेगवत्तरः।
समानयत् केशबन्धे धृत्वा मन्दोदरीं शुभाम्।।
रावणस्यैव पुरतो विलपन्तीमनाथवत्।
विददाराङ्गदस्तस्याः कञ्चुकं रत्नभूषितम्।। ibid., VI. 10.24-25

294 Folio 89 c — श्रुत्वा तद्देवितं राजा मन्दोदर्या दशाननः।
उत्तस्थौ खड्गमादाय त्यज देवीमिति ब्रुवन्।।
जघानाङ्गदमव्यग्रः कटिदेशे दशाननः।
ततोत्सृज्य ययुः सर्वे विध्वंस्य हवनं महत्। ibid., VI. 10.33-34

295 Folio 90 a — रावणः पुत्रशोकेन भृशमाकुलचेतनः।
सङ्क्रुद्धः खड्गमादाय सहसा यत्र मौथिली।। ibid., VI. 93.41

296 Folio 90b — तत क्रुद्धो दशग्रीवः सन्दर्श्य दशनच्छदम्।
विवृत्य नयने क्रूरो राममेवान्वधावत।। *Adhyātmarāmāyaṇa,* 11.15-17
ततः पावकसङ्काशै शरैः काञ्चनभूषणैः।
अभ्यवर्षद्रणे रामो दशग्रीवं समाहितः।। ibid. 11.18
आग्नेयेन चाग्नेयं दैवं दैवेन राघवः।
अस्त्रं राक्षसराजस्य जघान चास्त्रमस्त्रवित्।। ibid. VI. 11.28

297 Folio 91 a — परमानन्दमंयी शुद्धा सेव्यते या मुमुक्षुभिः।
तां गतिं तु गमिष्याममि हतो रामेण संयुगे।। ibid. VI. 10.59

298 Folio 91 b

299 Folio 91 c — दशग्रीवो रथस्थस्तु रामं वज्रोपमैः शरैः।
आजघान महाधारैर्धारामिव तोयदः।। ibid. VI. 11.17

300 Folio 91 d

301 Folio 92 a

302 Folio 92 b — Rāma fighting from a chariot sent by Indra.
रथस्थं रावणं दृष्ट्वा भूमिस्थं रघुनन्दनम्।
आहूय मातलिं शक्रो वचनं चेदमब्रवीत्।। ibid. VI. 11.19

303 Folio 92 c
304 Folio 93 a
305 Folio 93 b
306 Folio 93 c

स रावणस्य संक्रुद्धो भृशमानम्य कार्मुकम्।
चिक्षेप परमायत्तमस्त्रं मर्मधातिनम्।।
स वज्र इव दुर्धर्षो वज्रपाणिविसर्जितः।
कृतान्त इव घोरास्यो न्यपतद् रावणोरसि।।
स निमग्नो महाघोरः शरीरान्तकरः परः।
विभेद हृदयं तूर्णं रावणस्य महास्वनः।।
रावणस्याहरत् प्राणान् विवेश धरणीतले।
स शरो रावणं हत्वा रामतूणीरमाविशात्।। ibid. VI. 11.69-72

307 Folio 94 a
308 Folio 94 b
309 Folio 94 c
310 Folio 95 a
311 Folio 95 b
312 Folio 95 c
313 Folio 96 a
314 Folio 96 b
315 Folio 96 c
316 Folio 97
317 Folio 98 a
318 Folio 98 b

अभ्यषिञ्यद् रघुश्रेष्ठं वसवो वासवं यथा।
ऋत्विग्भिः ब्राह्मणैः श्रेष्ठकन्याभिः सह मन्त्रिभिः।। ibid. VI. 15.40

Yudhakāṇḍa Ends

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TRANSLITERATION

अ	आ	इ	ई	उ	ऊ	ऋ	ए	ओ	ऐ	औ
a	ā	i	ī	u	ū	ṛ	e	o	ai	au

क	ख	ग	घ	ङ	य	र	
kh	kh	g	gh	ṅ	y	r	
च	छ	ज	झ	ञ	ल	व	
c	ch	j	jh	ñ	l	v	
ट	ठ	ड	ढ	ण	श	ष	
ṭ	ṭh	ḍ	ḍh	ṇ	ś	ṣ	
त	थ	द	ध	न	स	ह	
t	th	d	dh	n	s	h	
					ळ	ഴ	
					ḷ	ḻ	ः
प	फ	ब	भ	म	*	*	ḥ
p	ph	b	bh	m			



THE AUTHOR

The author of *Citrarāmāyaṇa*
seems to have chosen
to remain anonymous.
He ingeniously works out
in the colophon
that he belonged to
a small spot of land in Kerala
called Koḻimukku, and that he composed the work
at the instance of
his preceptor, a Brahmin poet.

THE EDITOR

This edition of the text of
Citrarāmāyaṇa
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is brought out by Dr K. Vijayan
Professor of Sanskrit and Director
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He has to his credit a number of works produced
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by the celebrated poet-grammarian
Melputtūr Nārāyaṇabhaṭṭa.



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